THE METROPOLITAN MUSEUM OF ART
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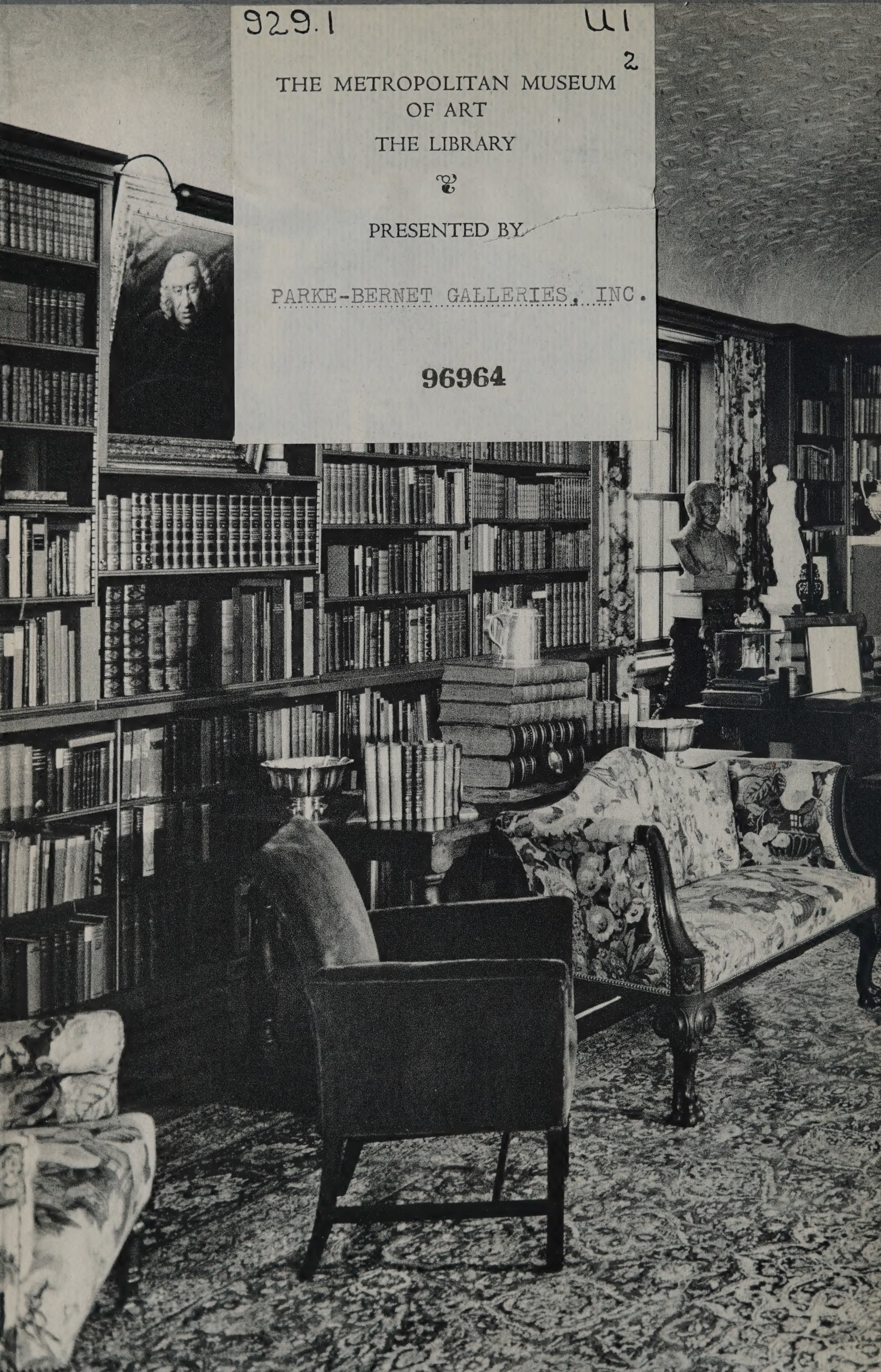
The A. Edward Newton Collection

PART TWO: E—M



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THE METROPOLITAN MUSEUM
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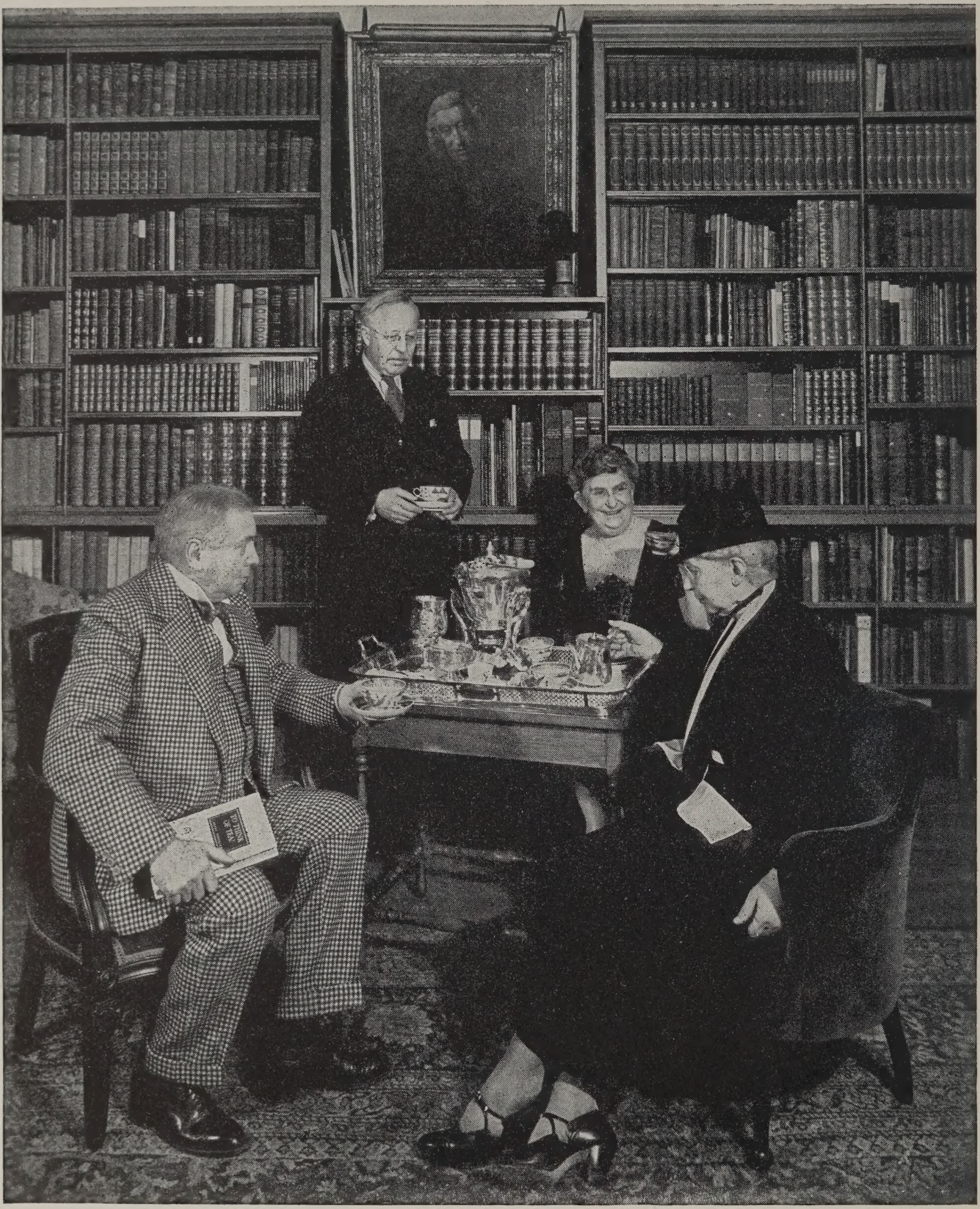
The
A. Edward Newton
Collection



A Johnsonian Tea party at "Oak Knoll" December 11. 1932

A.E.N. Chas G. Osgood B.E.N. Agnes Repplier.

RARE BOOKS
ORIGINAL DRAWINGS
AUTOGRAPH LETTERS AND MANUSCRIPTS

Collected by the late

A. EDWARD NEWTON

Removed from His Home
OAK KNOLL
Daylesford, Pa.

◆

For Public Sale

By Order of the Executors
Under the Will of A. Edward Newton, Deceased
E. SWIFT NEWTON *and* BRANDON BARRINGER

AT THE
PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET · NEW YORK
1941

The A. Edward Newton Collection
PART TWO: E-M

❧

FREE PUBLIC EXHIBITION
Daily from Tuesday, May 6, to Time of Sale
Weekdays 9 a.m. to 5.30 p.m.
Sunday, May 11 from 2 to 5 p.m.

PUBLIC SALE
Wednesday, May 14 at 8.15 p.m.
Thursday, May 15 at 2 and 8.15 p.m.
Friday, May 16 at 8.15 p.m.

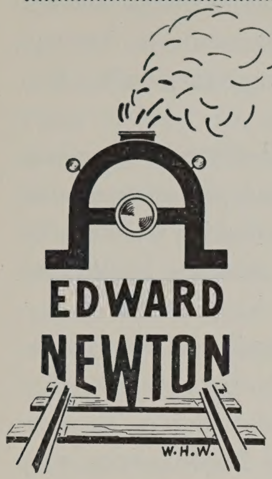
EXHIBITION & SALE AT THE
PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET · NEW YORK

[SALE NUMBER 284]

❧

Sales Conducted by
HIRAM H. PARKE · OTTO BERNET
HARRY E. RUSSELL, JR · LOUIS J. MARION
1941

MG 3/24/42
APR 22 1947 Gift of Parke-Bernet Gall.



"Come, said I to my engine."

ROBERT LOUIS STEVENSON

To maintain one's balance on the deck of a rolling locomotive, face the furious heat the open firedoor exhales, squint into the blinding flame, and hit the low spots with coal slid from a swinging scoop is easy.

To twist a six-inch brake valve handle and bring a one-hundred-car train from fifty miles an hour to a stop at a prescribed place is simple.

To pilot a deep-throated siren of the rails through the night, her finger of light picking out the glistening ribbons that form her path, the red and green signal lights blinking their messages of danger and safety, is not difficult.

To plan the various parts of a leviathan of the rails, control the fabrication and assembly of material, and supervise its erection into a living giant, is fun.

But to phrase an expression that will truly indicate the depth of my feeling for my beloved friend, A. Edward Newton, is impossible. There are individual feelings that cannot be communicated in words. True friendship is a matter of the heart.

Lives there a man who has not, in moments of serious reflection, pondered the inexplicable chain of circumstances that led to a seemingly unimportant personal experience which passing years proved to be of major moment in his life?

Twenty-two years ago, recuperating from a serious illness, my weak and trembling fingers turned the pages of A. Edward Newton's "The Amenities of Book-Collecting," for the first time. Little did I dream that eventually the incident would make me a book-collector, lead me to a broader and richer life, bring me a beloved friend and give me the inestimable privilege of expressing myself in this catalogue. Seldom are we able to realize that an incident of today may be the event of tomorrow.

Reading "The Amenities of Book-Collecting" started me on a wonderful journey. The intriguing path upon which I took my first steps gradually widened into a pleasurable lane. In time, the lane resolved itself into an enchanting road leading through fields of inspiration, wisdom and knowledge. Along that highway I met A. Edward Newton.

Real friendship is not a matter of moments. Among other things it takes passing time, personal association, harmonic response, community of interest, and mutual understanding to expand the candle-light of acquaintanceship into the bright and steady flame of true friendship.

In the intimacy that developed I discovered A. Edward Newton to be a business man and scholar—a rare combination. If more business and professional men could learn to love, know and collect good books they would find it a wonderfully broadening avocation. The three greatest teachers in life are men, books, and experience.

My friend was kind and generous. As a source of inspiration he was incomparable. Somewhat Pickwickian in appearance, he was the living personification of Ned Cheeryble. He possessed a personality that belies description. To paraphrase James Whitcomb Riley, "he wuz jes' his se'f, Ed Newton—ner they hain't no other one."

Ralph Waldo Emerson wrote, "Talent alone cannot make a writer. There must be a man behind the book, a personality." In referring to writers about rare books, Christopher Morley phrased a matchless expression when he stated that A. Edward Newton's works are "printed personality." Mere ownership has extended that personality to every item in this great collection. It gives the books listed in the volumes of this catalogue a lasting color and interest that are impossible to evaluate. These books and the man are linked inseparably.

Treasured memories are mine of the hours spent with my beloved friend in his library at Oak Knoll. There it was my inestimable privilege to examine and hold in reverent hands many of the treasures listed in this catalogue.

There, with Doctor Johnson looking down upon me from the magnificent portrait done by Sir Joshua Reynolds, it was my privilege to read the collection of the original manuscripts relating to the Dodd forgery. When I finished, involuntarily my eyes sought the portrait. The pathos and resignation in that unforgettable face made it perfectly clear that Doctor Johnson had done all that he could and had failed. As A. Edward doubted that Boswell had ever seen this collection, which includes a number of pieces in the handwriting of the immortal Doctor, there should be some determined auction floor tilting among the Knights who are collectors of Johnsonia. When the unknown Knight raises his visor, he will have won a coronet of laurel.

Unforgettable is the evening at Oak Knoll when A. Edward placed in my hands the original manuscript of Charles Lamb's "Dream Children," remarking that it was the finest essay in the English language. When I finished reading it I drew a deep breath. A. Edward looked up from his book and launched into a long discussion of Charles and Mary Lamb. Had I been a Boswell I would have taken it down for posterity. Fortunate beyond words will be he into whose hands this manuscript falls. May they be loving and reverent hands. With it will come a part of A. Edward Newton.

Another item that starts a train of memory is Leech's drawing of "Scrooge's Third Visitor." An evening devoted to Charles Dickens naturally led to a discussion of the "Christmas Carol" which A. Edward declared was "the greatest little book in the world." Who will argue the point. It was a favorite of his and he owned a pretty number of them. During the discussion he placed Leech's drawing in my hands, remarking that he would pour ale from Doctor Johnson's teapot, which stood on a table nearby, if he could discover and acquire the original of "Mr. Fezziwig's Ball."

During my last and never to be forgotten visit with A. Edward I referred to "Scrooge's Third Visitor," the Ghost of Christmas Present, and expressed the opinion that Dickens' conception of the antique scabbard, with no sword, the sheath eaten with rust, was certainly Utopian as far as the world of today was concerned. He agreed heartily and remarked that he intended to mention it to Dickens when he met him in the great beyond.

During the same visit we agreed that despite the political messiahs of today there are some things that can never be removed from the gold standard. Friendship and book-love headed the list.

To hear A. Edward Newton discuss his treasures was a liberal education because he knew his books, knew their background, and knew their authors. Hours spent in the library at Oak Knoll taught me that Henry Churchill King knew whereof he spoke when he said that the deepest culture is not the culture of the schools. If more men realized this truth it would be a better world. Machinery becomes obsolete. So do men unless they make constant additions of knowledge and ability to the mental plant.

My last departure from Oak Knoll is indelibly engraved in memory. After an evening that led into the wee, small hours of the morning, A. Edward insisted that I remain over-night. The next morning I took an eastbound train from Paoli. As it passed his home, a rift appeared in the dull, gray, overhanging clouds. Through it a glorious shaft of sunlight reached earthward and rested upon Oak Knoll as if in blessing. Involuntarily I exclaimed "Amen!"

This introduction is more personal than bibliographical but I have spoken from my heart. A. Edward Newton was my friend. I owe him much. As Doctor Johnson wrote to Mrs. Thrale—"I have indeed concealed nothing from you, nor do I expect ever to repent of having thus opened my heart."

WILLIAM HOLLAND WINTERROWD

Vice-President The Baldwin Locomotive Works

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.

2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.

3. All bids are to be PER LOT as numbered in the catalogue, unless otherwise announced by the auctioneer at the time of sale.

4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.

5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

6. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article, or lot, reoffered for sale.

7. Unless the sale is advertised and announced as an unrestricted sale, or a sale without reserve, consignors reserve the right to bid.

8. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

9. Articles sold and not paid for in full and not taken by noon of the day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall thereupon be forfeited as liquidated damages, or it may resell the same, without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

10. If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled, and any amount that may have been paid on account of the sale will be returned to the purchaser.

11. In addition to the purchase price, the buyer will be required to pay the New York City sales tax, unless the buyer is exempt from the payment thereof.

12. The Galleries, subject to these Conditions of Sale and to such terms and conditions as it may prescribe, but without charge for its services, will undertake to make bids for responsible parties approved by it. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. The Galleries reserves the right to decline to undertake to make such bids.

13. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

14. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

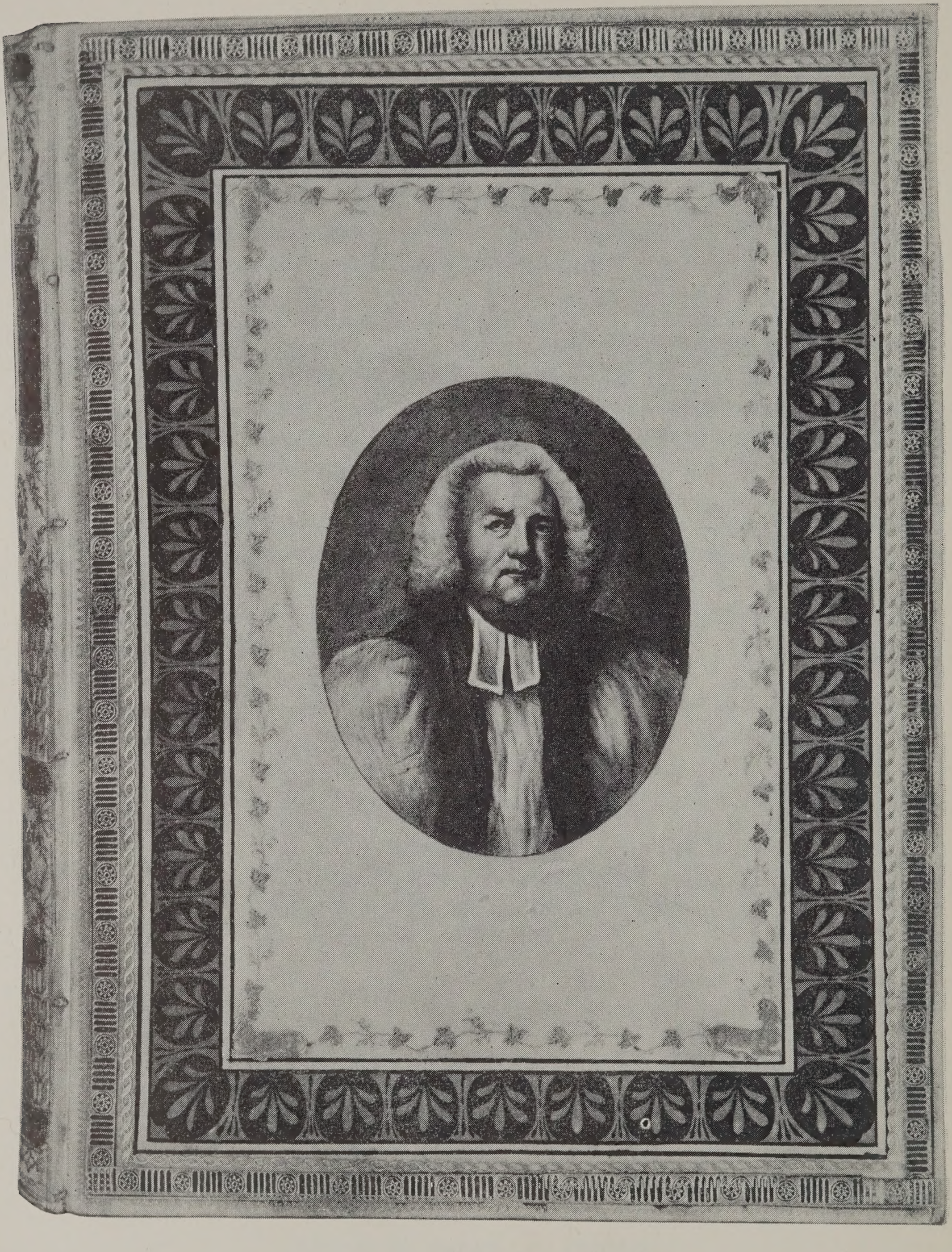
Sales Conducted by
HIRAM H. PARKE • OTTO BERNET
HARRY E. RUSSELL, JR. • LOUIS J. MARION

PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET • NEW YORK
Telephone PLAZA 3-7573 *Cable* PARKGAL

HIRAM H. PARKE • *President*

OTTO BERNET • ARTHUR SWANN • LESLIE A. HYAM • *Vice-Presidents*
EDWARD W. KEYES • *Secretary and Treasurer*

CATALOGUE



A FINE BINDING BY EDWARDS OF HALIFAX

[Number 2]

FIRST SESSION

Wednesday, May 14, 1941, at 8:15 p. m.

CATALOGUE NUMBERS 1 TO 190 INCLUSIVE

» 1 « EARLE, CYRIL • The Earle Collection of Early Staffordshire Pottery. With an Introduction by Frank Falkner, and a Supplementary Chapter by T. Sheppard. *With 10 full-page plates in color, and about 270 half-tone reproductions in color, illustrating over 700 items.* 4to, cloth, gilt top, uncut. London [1915]

» 2 « EDWARDS OF HALIFAX BINDING • [A group of sermons, etc.] 4to, full transparent vellum, with the portrait of Archbishop Drummond on the obverse cover and a view of York Cathedral on the reverse cover, each within a highly decorative gold and tinted framework border, richly gilt back, offset with green bands, gilt edges. In a leather slip case. London, 1748-61

A VERY FINE EXAMPLE OF THE BINDING OF HALIFAX. The book was long in the possession of the Drummond family, as is shown by several inscriptions on the fly-leaf. It was finally presented, in September, 1867, to the Earl of Kinnoull, by J. H. Drummond Hay. The author of the first sermon, Robert Hay Drummond, 1711-76, was Bishop of Asaph, 1748-61, Bishop of Salisbury for a few months in 1761, and Archbishop of York, 1761-76.

> ✦ *"The patent granted to James Edwards {of Halifax} was for a method of rendering vellum transparent so that a painting on the underneath side shows through. On account of its color and surface, vellum soils easily. A book bound in vellum, in Edward's manner, with its decoration in water color or in India ink on the underside of the vellum, may be easily cleaned without injury to the decoration . . ."*—A.E.N., *This Book-Collecting Game.*

[See illustration]

» 3 « EDWARDS OF HALIFAX BINDING • W. MASON. The English Garden: a Poem. A New Edition, corrected. 12mo, full vellum, sides with a gilt tooled border, and in the center of each cover, under the vellum, an original pencil drawing; gilt tooled back; gilt inside borders; gilt edges. York, 1783

On the verso of the front end-leaf is an inscription by a former owner presenting the volume to Martha Farran and dated 1797, and below is written "Mrs. Anne Wilkieson, Sept. 1828," followed by a biographical note on Mrs. Wilkieson, stating that she was a cousin to Beau Nash of Bath, and signed "Isabella Jane Cotterell."

»4« EGAN, PIERCE • Life in London; or, the Day and Night Scenes of Jerry Hawthorn, Esq. and his elegant friend Corinthian Tom, accompanied by Bob Logic, the Oxonian, in their Rambles and Sprees through the Metropolis. *With 36 colored aquatint plates and many woodcuts in the text by I. R. and George Cruikshank, and 3 folding sheets of music.* Royal 8vo, original drab pictorial boards, wholly uncut; covers loose, backstrip split and defective at foot, and slight offsets. In a full blue roan folding case. London, 1821

FIRST EDITION. Second Issue, with the footnote on p. 9. The sheets of music are in the first state, with the first page unnumbered. At the end are 8 pp. of advertisements of books published by Sherwood, Neely, and Jones.

»5« EGAN, PIERCE • Pierce Egan's Finish to the Adventures of Tom, Jerry, and Logic, in their pursuits through Life in and Out of London. *Numerous colored plates by Robert Cruikshank.* Royal 8vo, half blue polished calf, gilt back, gilt top, uncut; covers partly faded. London, *circa* 1870

With the Edward Stern bookplate.

»6« ELIOT, GEORGE • Scenes of Clerical Life. 2 vols., 12mo, original maroon cloth, floral ornamentation in blind on backs and sides, uncut; very slightly rubbed. In a morocco-backed cloth folding case. Edinburgh, 1858

FIRST EDITION of the author's first book. As is well known, it is almost impossible to find this work in even fair condition. Tipped down on one end-leaf is a clipping concerning this work. On the inner side of the front cover of each volume is the small label of H. and C. Treacher, English bookdealers.

Presentation Copy from the Author

»7« ELIOT, GEORGE • Adam Bede. 3 vols., 12mo, original cinnamon cloth, uncut; recased, inner hinges cracked, and some other cover defects, some leaves slightly foxed. In a half brown morocco slip case. Edinburgh, 1859

SECOND EDITION. Presentation copy from the author to Frederick Chapman, the publisher, inscribed on the title-page of the first volume: "Fred'k Chapman Esq From the Author Feb 1860." This copy contains 12 pp. (should be 16, lacks pp. 7-10) of advertisements at the end of vol. I. With the William Herbert Peto bookplate.

On the A. Edward Newton list of "One Hundred Good Novels."

» 8 « ELIOT, GEORGE • The Mill on the Floss. 3 vols., 12mo, original cinnamon cloth, uncut; some slight foxing. Edinburgh, 1860

FIRST EDITION. Presentation copy from the publisher, inscribed on the title-page of the first volume: "From the Publisher." John Carter's variant B binding, with the small design beneath the title on the backstrip. The leaf pp. (ix-x) "Scenes of Clerical Life" is not present in vol. I of this copy.

» 9 « ELIOT, GEORGE • Silas Marner: The Weaver of Raveloe. 12mo, original cinnamon cloth, uncut, a number of leaves unopened. Edinburgh, 1861

FIRST EDITION. A SUPERB COPY. The covers of this copy are stamped in blind on sides with a two-line border and a center panel, at the top, foot and sides is a design in blind. With title in gilt in large capitals on the backstrip with a large design beneath. The imprint at the foot is in small capitals, with a design above, both in gilt. With cream end-papers.

With 2 pp. of advertisements at the front and 16 at the back. With the J. Cresswell bookplate.

» 10 « ELIOT, GEORGE • Silas Marner: The Weaver of Raveloe. 12mo, original cinnamon cloth, uncut, inner hinges cracked. Edinburgh, 1861

FIRST EDITION. The covers of this copy are stamped in blind on sides with a one-line border and a center panel, the borders of the panel are decorated with continuous design. With the title in gilt in large capitals on the backstrip and a small design beneath. The imprint at the foot is in large capitals, without the design above. With white end-papers. This copy contains the 4 pp. of advertisements at the end "Autobiography of Dr Alexander Carlyle." With the Hirsel Library book-label.

» 11 « ELIOT, GEORGE • Romola. 3 vols., 12mo, original green cloth, uncut; covers slightly rubbed, inner hinges cracked, some fox marks. London, 1863

FIRST EDITION. With 2 pp. of advertisements at the end of vol. II.

» 12 « [ELIOT, GEORGE] • Brother and Sister Sonnets. By Marian Lewes. 12mo, original wrappers, unopened. In a cloth slip case.

London: For Private Circulation Only, 1869

See Carter and Pollard, "An Enquiry into the Nature of Certain Nineteenth Century Pamphlets," 1934, pp. 191-3.

» 13 « ELIOT, GEORGE • Middlemarch. 8 parts, 12mo, original green printed wrappers, uncut; slight chipping of backstrips. In two cloth folding cases. Edinburgh, 1871

FIRST EDITION, in the original wrappers. With all the half-titles, and the slips announcing the publication of the present work. The errata slip is present in part IV. Parts I-II contain pp. 23-4, and 15-16 respectively of the advertisements. These pages are not noted by M. L. Parrish. The back wrapper of part I of the present copy differs from that listed by Mr. Parrish.

» 14 « ELIOT, GEORGE • Daniel Deronda. 4 vols., 12mo, original cloth, uncut, unopened with the exception of four leaves. Edinburgh, 1876

FIRST EDITION. With 2 pp. of advertisements at the end of vol. IV.

» 15 « ELIZABETH, QUEEN • D.s. *"Elizabeth R."* One p., oblong folio, Westminster, June 12, 1579. With small impressed seal. Matted and framed with a fine portrait of Queen Elizabeth, with protecting brocade for the document.

An exceedingly fine and desirable document granting permission to one Sigismund Hagan to travel in England and Ireland.

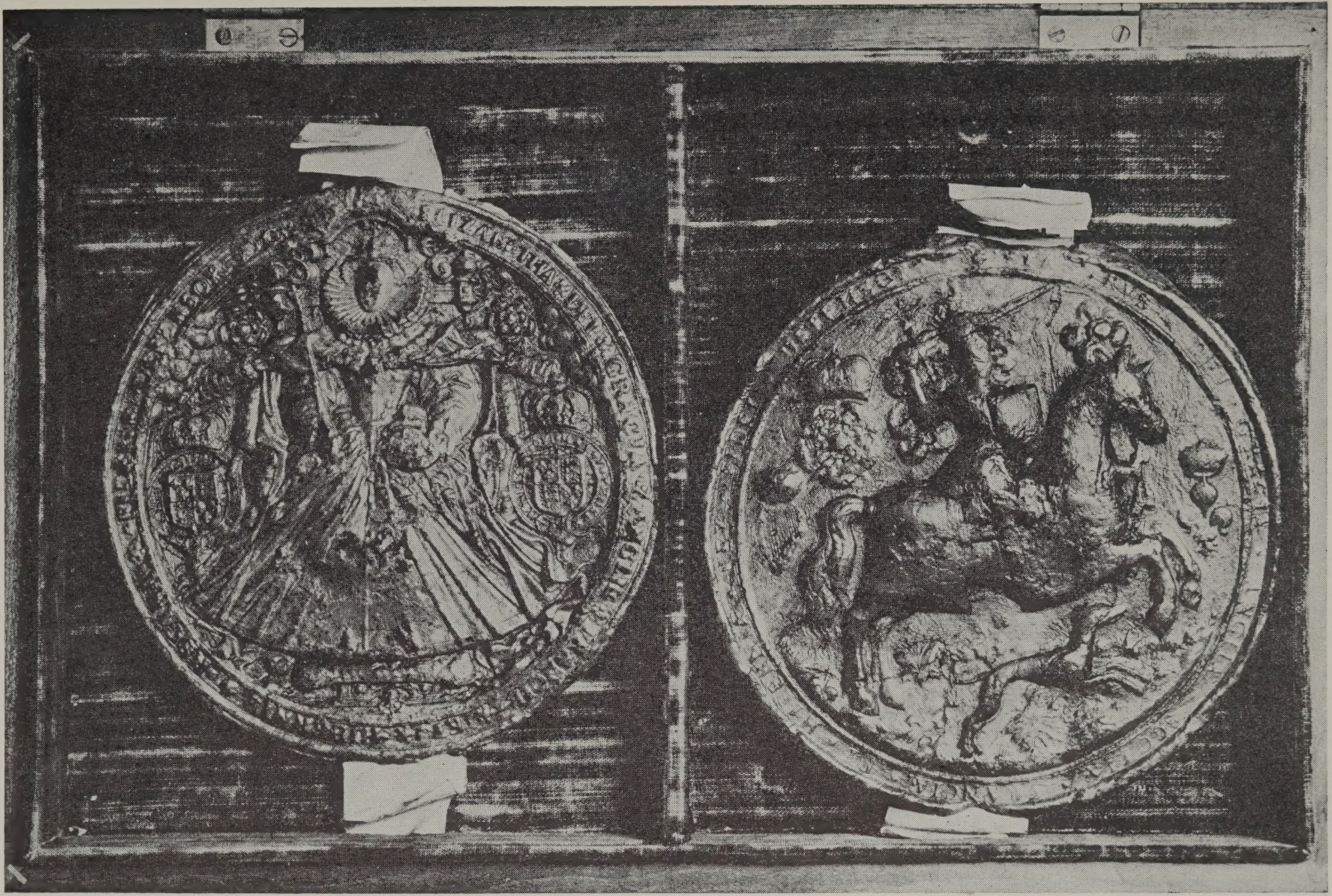
> ✦ *Pasted on the back of the frame is a typewritten transcript of the written document. Upon this Mr. Newton has written the following: "I bought this Elizabeth document from Maggs Bros. in London in Jany. 1934. Before paying for it I took it to the head of the document dept. of the British Museum and was assured of its genuineness. A. Edward Newton."*

Two Extremely Rare Seals

» 16 « ELIZABETH, QUEEN AND JAMES I • The Great Seals of Queen Elizabeth and James I of England and VI of Scotland. Together 2 pieces, each 5¾ inches in diameter and about ½ inch thick. Wax. Enclosed in a velvet-lined wooden box with a glass lid.

FINE SPECIMENS IN WAX, ALMOST INTACT.

[See illustration]



THE GREAT SEALS OF QUEEN ELIZABETH AND JAMES I: NUMBER 16

» 17 « ELIZABETH, QUEEN • The Novels of Elizabeth Queen of England; Containing the History of Queen Ann of Bullen. Faithfully Rendered into English by S. H. 18mo, old marbled board sides, calf back and corners; backstrip repaired, and a small piece torn from the upper corner of one leaf of text injuring two words. In a full green levant morocco folding case. London, 1680

Writing by a former owner on the front end-leaf.

A Superb James I Embroidered Binding

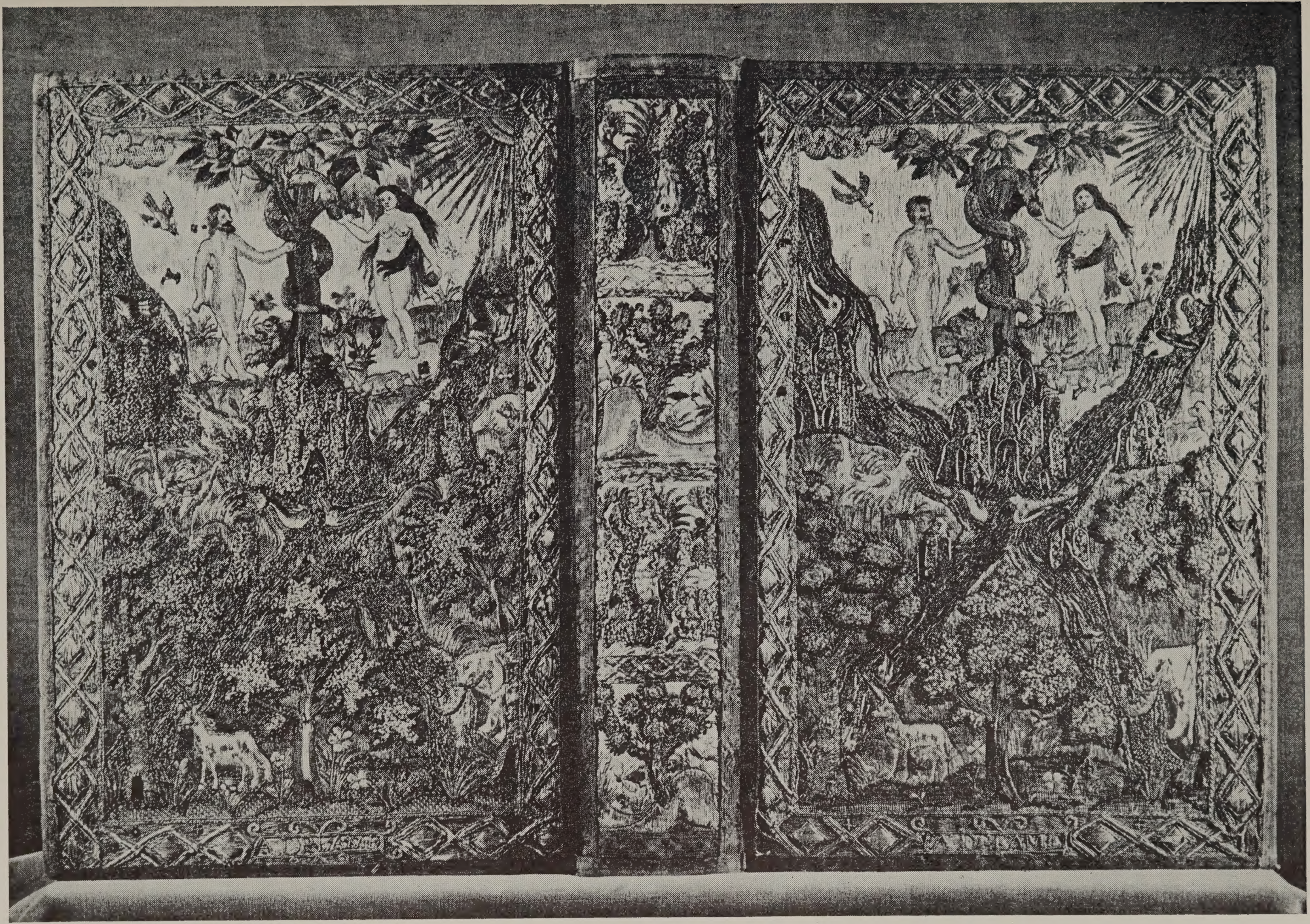
» 18 « EMBROIDERED BINDING • The Booke of Common prayer, with the Psalter or Psalmes of Dauid. 1607 ✣ The Bible. That is, The holy Scriptures contained in the Old & New Testament. N.d. ✣ The New Testament. 1607. *Beautifully engraved title-pages to the first two works.* Bound into a folio volume, for description of binding, *vide infra.* In a morocco case with glass sides, with brass clasp, lettered "Finest known Needlework binding."

London: Robert Barker, 1607

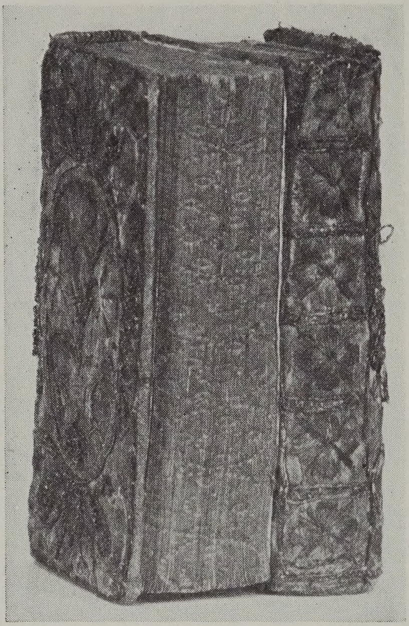
ONE OF THE FINEST EXAMPLES OF SEVENTEENTH CENTURY EMBROIDERED BINDINGS in existence.

> ✦ *"It was in the time of Elizabeth and James that embroidered bindings became the fashion, and these bindings, seemingly so delicate, have indeed resisted the wear and tear of the centuries surprisingly well. It may be that their apparent delicacy was their protection; in any event, there are some magnificent specimens in the British Museum. It was the age of needlework, and the magnificent old mansions which are the glory of the English countryside are full of embroidery attributed to the Queen of Scots and Queen Bess; indeed, had they produced all that is attributed to them, they must have stitched away their entire lifetimes to the total exclusion of the game of politics which we know they played: one lady losing and the other keeping her head as an exhibit of her skill—and the lack of it.*
>
> *"I hope I am not given to boasting, but I think my own example of embroidered binding at least as fine as any I have seen in any library. It covers a Bible of 1607; both sides and the back of the book are encrusted with gold and silver thread, while the story of the Garden of Eden and the fall of Adam are told in a picture of colored silks; at the bottom of each side is an inscription, 'A Dreame.' The back is divided into four panels, filled with trees, birds, insects, and the like, and the gilded edges are gauffered. For whom was this obviously royal binding made? I do not know. Reference has already been made to the style of binding affected by James's son, Prince Henry. His younger brother's—Charles the First's—reign was too troubled for him to give as much attention to his books and bindings as his early impulses would suggest.*
>
> *"A word here must be said upon that elusive subject, the bindings of the nuns of Little Gidding. The name is a fascinating one, but what we want to know is, did they bind or didn't they? And, if so, what? Nobody knows. It would be pleasant to think of a group of pretty English nuns stitching away at the embroidery covers of the innumerable Prayer Books and Bibles and dos-à-doses that have come down to us from the seventeenth century, but there is no warrant for it . . ."*—A.E.N., *"This Book-Collecting Game."*

[See illustration]



ONE OF THE FINEST OF SEVENTEENTH CENTURY BINDINGS: NUMBER 18



[Number 19]

A Fine "Dos-A-Dos" Specimen of Binding

» 19 « EMBROIDERED BINDING • The Psalter or Psalmes of David. 1615 ✣ The New Testament of our Lord and Saviour Iesus Christ. 1616. 18mo, full white satin, soiled and worn with age, embroidered in colored silks and metal threads, gilt gauffered edges, silk and paper end-leaves apparently of later date. London: Robert Barker, 1615-6

A "BACK-TO-BACK" BINDING, or one volume facing one way, the other facing the opposite direction. Measures 4½ by 2¼ inches.

> ✦ *"Before me is a catalogue . . . from the business of my dear old friend James Tregaskis, in which a twin, or 'dos-à-dos,' binding—in this case a small Testament and a Prayer Book bound together, with their position reversed, a binding difficult to describe but not unusual . . . I know the size of the little nugget they are describing, for I have one exactly like it. It is bound in white satin and is elaborately embroidered in colored silk and metal thread."*—A.E.N., *This Book-Collecting Game.*

[See illustration]

» 20 « EMBROIDERED BINDING • The Whole Book of Psalmes. Collected into English Meeter by T. Sternhold, J. Hopkins, and others. 3¼ by 2 inches, one inch in thickness, bound in light blue satin with a tulip worked in gold and green threads on covers. This is set within an oval medallion outside of which are rose-colored flowers, the whole enhanced by metal threads and sequins; the backstrip is divided into four compartments each containing a flower worked in silk or metal threads, later end-leaves. In a cloth box.

London: Imprinted for the Company of Stationers, 1641

A BEAUTIFUL SPECIMEN OF SEVENTEENTH CENTURY EMBROIDERED BINDING, in an exceedingly fine state of preservation. With the W. H. Corfield bookplate.

» 21 « EMERSON, RALPH W. • Representative Men: Seven Lectures. 12mo, original black cloth. Boston, 1850

FIRST EDITION, with the hourglass design on the covers. A fine copy with the exception of a few faint stains on covers, and a minute tear at the top of the backstrip.

» 22 « [EMERSON, RALPH W.] • Memoirs of Margaret Fuller Ossoli. [Edited by J. F. Clarke, W. H. Channing, and R. W. Emerson.] 2 vols., 12mo, original black cloth; backstrips slightly chipped. Boston, 1852

FIRST EDITION. Emerson contributed the chapters on Concord and Boston, in vol. I, pp. 199 to 351, and edited the first part of the chapter "The Wife and Mother," in vol. II, p. 271. With the Charles B. Foote and Robert Hoe bookplates.

» 23 « EMERSON, RALPH W. • English Traits. 12mo, original black cloth. In a cloth slip case. Boston, 1856

FIRST EDITION.

» 24 « ENGLISH BIBLIOGRAPHY • Catalogue of Original and Early Editions of some of the Poetical and Prose Works of English Writers from Langland to Wither, 1893 ✣ Catalogue of Original and Early Editions of some of the Poetical and Prose Works of English Writers from Wither to Prior, 3 vols. 1905. *Facsimiles.* Together 4 vols., royal 8vo, morocco-backed boards, uncut.

New York: Grolier Club, 1893-1905

LIMITED EDITIONS.

"Concerning Erecting of a Library"

» 25 « EVELYN, JOHN • Instructions Concerning Erecting of a Library: Presented to My Lord The President De Mesme. By Gabriel Naudeus, P. And now Interpreted by Jo. Evelyn, Esquire. 12mo, full original or contemporary calf, new label; hinges cracked. In a full brown levant morocco solander case. London, 1661

FIRST EDITION IN ENGLISH. A crisp copy of this famous treatise on librarianship and book-collecting. This is believed to be one of the copies issued without the errata leaf.

"I abroad to the office, and thence to the Duke of Albemarle, all my way reading a book of Mr. Evelyn's translating, and sent me as a present, about gathering a library, but the book is above my reach."—Samuel Pepys, *Diary.*

» 26 « [EVELYN, JOHN] • GEOFFREY KEYNES. John Evelyn: A Study in Bibliophily. A Bibliography of his Writings. *Portraits and facsimiles.* Small 4to, original cloth, gilt top, with the dust jacket. New York: Grolier Club, 1937

ONE OF 300 COPIES.

» 27 « FAIRCLOUGH, HENRY R. • Some Aspects of Horace. 4to, linen-backed boards, uncut. San Francisco: John Henry Nash, 1935

ONE OF 262 COPIES.

» 28 « FAITHORNE, WILLIAM • The Art of Graveing and Etching wherein is exprest the true way of Graueing in Copper, also The manner & method of that famous Callot, & Mr. Bosse in their Seuerall ways of Etching. *Engraved title-page and copperplates.* 12mo, full contemporary calf; somewhat rubbed, and backstrip repaired. In a half red morocco slip case. [London:] Published by Willm. Faithorne, 1662

FIRST EDITION. The initials "BSM" are inscribed on the lower margin of the title-page. With an unidentified bookplate.

» 29 « FARQUHAR, GEORGE • The Constant Couple; or A Trip to the Jubilee. A Comedy. Small 4to, half red morocco; text slightly time-discolored. London, 1700

FIRST EDITION. With the Robert Hoe and Winston Henry Hagen bookplates.

» 30 « FARQUHAR, GEORGE • The Inconstant: or, The way to win him. A Comedy. Small 4to, new cloth; some internal defects. London, 1702

FIRST EDITION. With the Percy Fitzgerald bookplate.

» 31 « FARQUHAR, GEORGE • The Beaux Stratagem. A Comedy. Small 4to, half red morocco. London [1707]

FIRST EDITION. With the half-title. The numeral "5" is inscribed on the upper margin of the title-page. With the Robert Hoe and Winston Henry Hagen bookplates.

» 32 « [FERRIER, SUSAN] • The Inheritance. 3 vols., 12mo, original boards, paper labels, uncut; slightly worn. Edinburgh, 1824

FIRST EDITION. With the half-titles.

» 33 « FIELD, EUGENE • Culture's Garland. With an Introduction by Julian Hawthorne. *Illustrated.* 12mo, original wrappers; some wrapper defects. In a half blue morocco slip case. Boston, 1887

FIRST EDITION. Tipped on the title-page is a slip inscribed by the author: "With the compliments of Eugene Field." This copy has been cut down.

» 34 « FIELD, EUGENE • Second Book of Verse. 12mo, original half cloth, gilt top, uncut; covers slightly soiled. Chicago, 1892

FIRST EDITION. One of 300 copies on Large Paper. With a stanza from the poem "Dibdin's Ghost" in the above volume (pp. 84-5) in his autograph signed "with Eugene Field's love, New York City, Feby. 17th, 1893."

» 35 « FIELDING, HENRY • Pasquin. A Dramatick Satire on the Times: Being the Rehearsal of Two Plays, viz. A Comedy call'd The Election; And a Tragedy call'd The Life and Death of Common-Sense. 8vo, full red levant morocco, gilt edges, by ROOT; two or three small restorations in the upper margin of the title-leaf, and writing partly erased from the same part of the leaf. London, 1736

FIRST EDITION. The name "I. Rodd" is inscribed on the title-page.

» 36 « [FIELDING, HENRY] • The History of the Adventures of Joseph Andrews, And of his Friend Mr. Abraham Adams. Written in Imitation of The Manner of Cervantes, Author of Don Quixote. 2 vols., 12mo, full contemporary calf, leather labels; hinges cracked, and a few margins slightly stained. In a cloth slip case. London, 1742

FIRST EDITION. With 4 pp. of advertisements at the end of vol. I, 1 p. of advertisements at the front and 2 pp. at the back of vol. II.

» 37 « FIELDING, HENRY • Miscellanies. 3 vols., 8vo, contemporary calf, leather labels; three hinges cracked, top and foot of the backstrips neatly repaired, slight foxing in text, one leaf of text torn, one fly-leaf lacking.

London: Printed for the Author, 1743

FIRST EDITION. With the heading to the list of subscribers misspelled "Subscrebers," and p. 255 in vol. I misnumbered 254. In the Preface p. xxxiii is misnumbered xxxi, pp. xxxiv-v are misnumbered xxviii-xxix, and pp. xxxvi-xxxvii are misnumbered xxvi-xxvii.
This work contains the first appearance of "Jonathan Wild."

First Edition of "Tom Jones"

» 38 « FIELDING, HENRY • The History of Tom Jones, a Foundling. 6 vols., 12mo, full original calf, leather labels; hinges cracked, covers slightly worn and some pages slightly stained. In a morocco-backed cloth folding case.

London, 1749

FIRST EDITION. With the leaf of errata in the first volume and with the errors in text uncorrected, with the exception of the word "came" (vol. III, p. 330, line 14) which is in the correct state. The name "Thomas Jones" is inscribed on two front and two back end-leaves. On the title-pages the name "J. Gregor" is inscribed. With the Thomas Jones and J. Forbes Leslie bookplates.
On the A. Edward Newton list of "One Hundred Good Novels."

[See illustration]

» 39 « FIELDING, HENRY • An Enquiry Into the Causes of the late Increase of Robbers, *&c.* With some Proposals for Remedying this Growing Evil. 8vo, contemporary calf-backed marbled boards; rebacked, and inner hinges cracked.

London, 1751

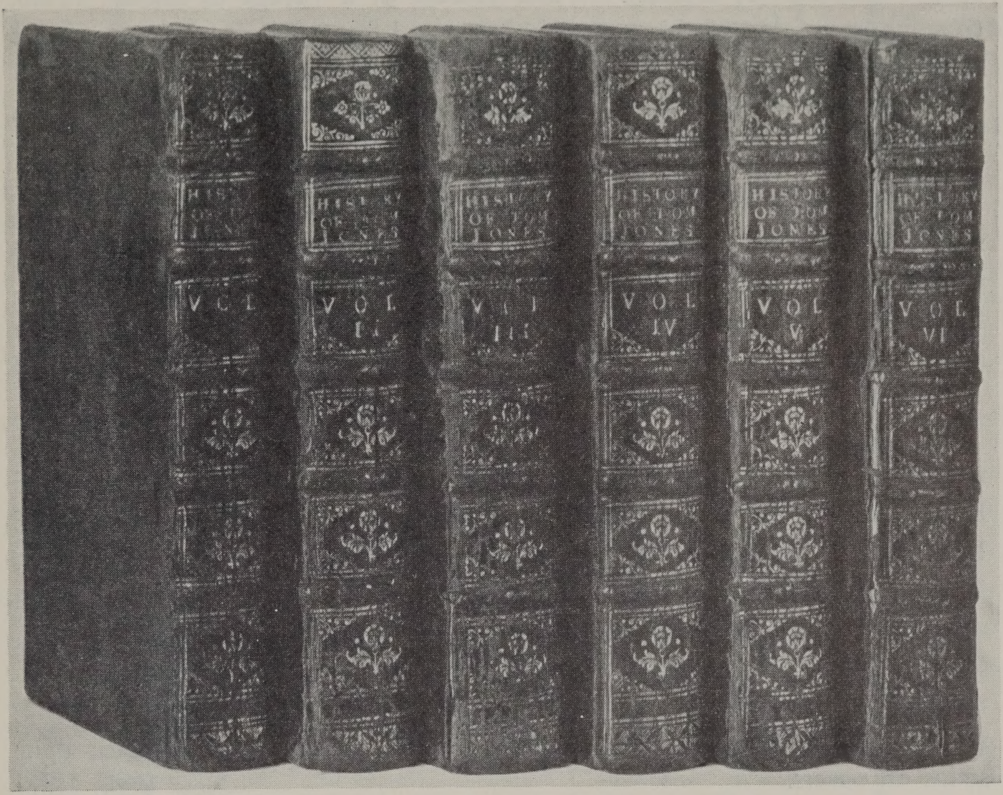
FIRST EDITION. The page at the end, "To the Public," was probably written by John Fielding. With the Ralph H. Isham bookplate.

» 40 « FIELDING, HENRY • Amelia. 4 vols., 12mo, full contemporary calf, leather labels; one hinge slightly cracked, some margins slightly time-discolored. In a cloth slip case. London, 1752

FIRST EDITION. With a blank leaf at the end of vol. I. The leaf "At the Universal-Register-Office, opposite to Cecil-Street in the Strand" is present at the end of vol. II in this copy. Page 39 is paginated in vol. III in this copy and vol. I, lines 21-2 on p. 95 read: "her lovely Nose was beat all to pieces" instead of "her lovely Nose was beat all the pieces" as in some copies.
The name "Th. F. Chalmers" is inscribed on the front end-paper of each volume.

» 41 « FIELDING, HENRY • A Clear State of the Case of Elizabeth Canning. 8vo, half mottled calf; a few pages slightly time-discolored, and a small piece torn from the lower corner of the title-leaf and the following leaf. London, 1753

FIRST EDITION. Writing by a former owner on the back fly-leaf.


HISTORY OF TOM JONES
VOL
HISTORY OF TOM JONES
VOL II
HISTORY OF TOM JONES
VOL III
HISTORY OF TOM JONES
VOL IV
HISTORY OF TOM JONES
VOL V
HISTORY OF TOM JONES
VOL VI

THE FIRST EDITION OF FIELDING'S "TOM JONES"

[Number 38]

» 42 « FIELDING, HENRY • The Journal of a Voyage to Lisbon. 12mo, contemporary full calf; hinges cracked, top and foot of backstrips and corners slightly chipped, and a bookplate removed. London, 1755

SECOND EDITION, really printed before the first, but suppressed by the author's brother. Writing on the front end-paper by a former owner.

» 43 « [FIELDING, HENRY] • The Mock Doctor: or, The Dumb Lady Cur'd. A Farce. Taken from the Manager's Book, at the Theatre Royal, Drury-Lane. 12mo, old marbled wrappers; the wrappers slightly worn at margins. In a cloth slip case. London, *circa* 1790

» 44 « [FIELDING, SARAH. Sister of Henry Fielding] • The Adventures of David Simple: Containing An Account of his Travels Through the Cities of London and Westminster, In the Search of A Real Friend. By a Lady. 2 vols., 12mo, full original calf; rubbed, hinges cracked. London, 1742

FIRST EDITION. Writing by a former owner on two fly-leaves. With an unidentified bookplate.

» 45 « FISKE, JOHN • Tobacco and Alcohol. 12mo, original cloth; light stains on covers. New York, 1869

FIRST EDITION of the author's first book. Inserted in the volume is an A.N.s. by the author on a post card, addressed to Mr. Newton: "A. E. Newton, Esq. Art Club. Philadelphia." The note is dated Cambridge, June 1, 1900, and reads: " 'Tobacco and Alcohol' was published in 1868 *(sic)* by Leypoldt & Holt. It has been out of print about 20 years and probably will not be reprinted. Plates were destroyed."

An Uncut Copy

» 46 « [FITZGERALD, EDWARD] • Rubáiyát of Omar Khayyám, The Astronomer-Poet of Persia. Translated into English Verse. [By Edward Fitzgerald.] Small 4to, original printed wrappers, wholly uncut; skillfully repaired at backstrip. In a full blue levant morocco folding case.

London: Bernard Quaritch, 1859

FIRST EDITION OF THE FIRST VERSION, in the original wrappers, wholly uncut. A very fine copy measuring 8 5/8 by 6 15/16 inches. Excessively rare in this state. With the error "Lightning" for "Lighting" in quatrain XIV on p. 4. A note laid in states that it is "unmistakably a large paper copy."

[See illustration]

RUBÁIYÁT

OF

OMAR KHAYYÁM,

THE ASTRONOMER-POET OF PERSIA.

Translated into English Verse.

LONDON:
BERNARD QUARITCH,
CASTLE STREET, LEICESTER SQUARE.
1859.

AN UNCUT COPY OF THE FIRST EDITION

[Number 46]

» 47 « [FITZGERALD, EDWARD] • Polonius: A Collection of Wise Saws and Modern Instances. Square 12mo, original cloth; covers slightly faded, as usual. London, 1852

FIRST EDITION.

» 48 « FORE-EDGE PAINTING • THOMAS GRAY. The Poems of Gray. *With plates engraved by James Neagle, Thomas Hollaway, and others;* slightly foxed. 8vo, full contemporary red straight-grain morocco, gilt back, gilt borders on sides, gilt edges, by TAYLOR AND HESSEY; inner hinges cracked. London, 1800

WITH A CHARMING FORE-EDGE PAINTING of Stoke Poges Churchyard, about which Gray's famous poem "Elegy written in a Country Church Yard" was written.

> ✦ *"... A few specimens of the good binders I have, but what I value most is a sound bit of straight-grain crimson morocco covering the 'Poems of Mr. Gray' with one of the finest examples of fore-edge painting I have ever seen, representing Stoke Poges Church Yard, the scene of the immortal 'Elegy.' I was much pleased when I discovered that the binding bore the stamp of Taylor & Hessey [on the fore-edge of the front cover], a name I had always associated, with first editions of Charles Lamb."*—A.E.N., *The Amenities of Book-Collecting.*

» 49 « FORE-EDGE PAINTING • SAMUEL JOHNSON. Rasselas. *With engravings by A. Raimbach, from pictures by R. Smirke;* slightly foxed. 4to, full contemporary blue straight-grain morocco, gilt back, gilt borders on sides, gilt edges; rehinged, and one hinge cracked. London, 1819

A FINE SPECIMEN OF A FORE-EDGE PAINTING. Displays a view of Ilam Hall, Derbyshire.

With a bookplate captioned "Ilam Hall," and with the B. George Ulizio bookplate.

» 50 « FOX, JOHN • Acts and Monuments of Matters Most Special and Memorable, Happening in the Church... with the Bloody Times. Horrible Troubles and Great Persecutions against the true Martyrs of Christ... The Ninth Edition. *With a portrait of Fox engraved by Sturt and many other copperplates.* 3 vols., folio, full old calf, bindings badly worn; piece cut from one fly-leaf. London, 1684

The ninth and best edition of Fox's *Martyrs.* It contains additions to the persecutions of the martyrs and a life of the author in Latin and English. With University of Oxford bookplate.

» 51 « FOX HUNTING • Memoirs of the Gloucester Fox Hunting Club near Philadelphia. *Frontispiece on India paper, vignette on title-page.* 8vo, scarlet boards, uncut. New York: Ernest R. Gee, 1927

PRIVATELY PRINTED. One of 375 copies printed at the Derrydale Press.

» 52 « FRANKAU, JULIA • The Story of Emma, Lady Hamilton. *Frontispieces and other full-page portraits in colors, and other portraits.* 2 vols., folio, full decorated vellum, gilt tops, uncut. London, 1911

LIMITED EDITION.

» 53 « FRANKLIN, BENJAMIN • The Private Life of the late Benjamin Franklin . . . Originally written by Himself, and now translated from the French. 8vo, original boards, wholly uncut; rebacked, with a few small portions of the original back preserved, covers somewhat worn, end-leaf lacking at the front, and upper margin of two leaves very slightly defective. London, 1793

FIRST EDITION IN ENGLISH. A cut down portrait is inserted as a frontispiece. On the inner side of the front cover is the small label of Perington, Philadelphia bookdealer.

» 54 « FRANKLIN, BENJAMIN • Benjamin Franklin: his Autobiography; with a narrative of his Public Life and Services. By Rev. H. Hastings Weld. *With illustrations by J. G. Chapman.* 8 parts, 8vo, original pictorial wrappers, uncut; some slight wrapper defects. In a cloth folding case. New York, 1849

VERY RARE IN THIS FORM. Accompanying the above is "The Story of a Famous Book: An Account of Dr. Benjamin Franklin's Autobiography" by Samuel A. Green, 8vo, original wrappers, Boston, 1871.

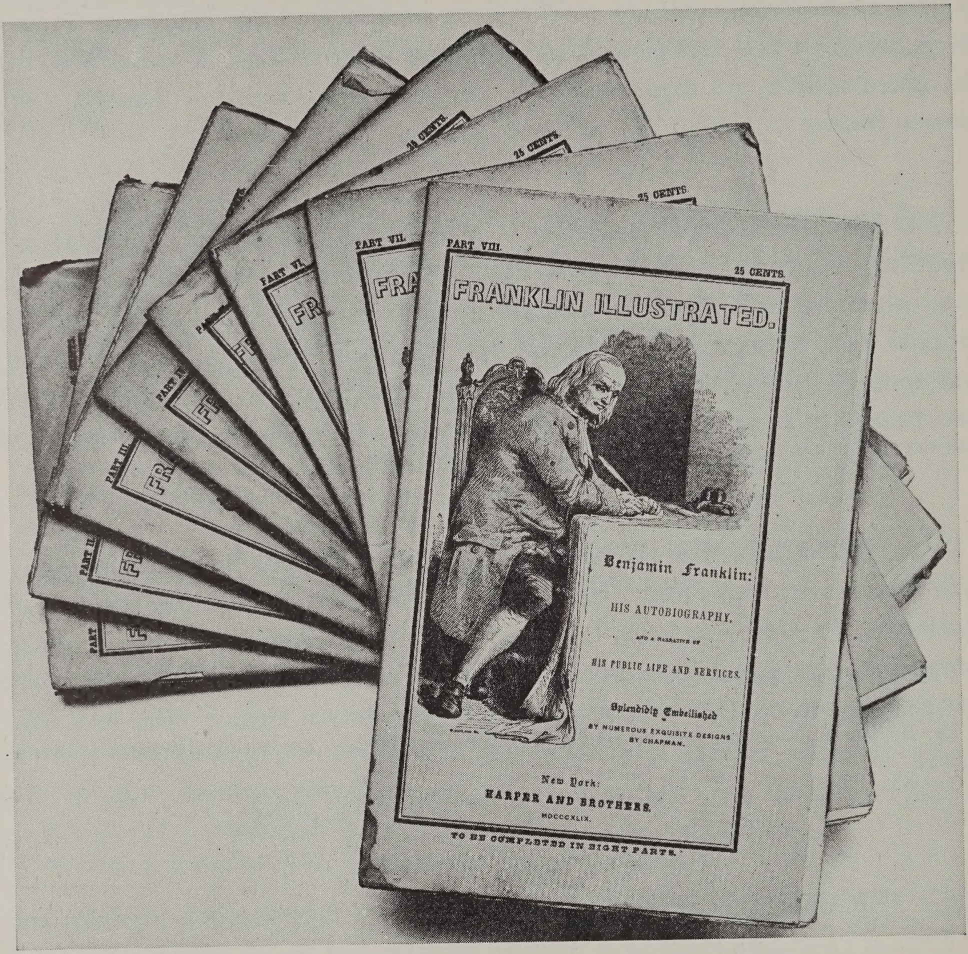
[See illustration on the following page]

» 55 « [FRANKLIN, BENJAMIN] • LUTHER S. LIVINGSTON. Franklin and his Press at Passy. *Illustrated.* 8vo, original cloth-backed boards, uncut.
New York: Grolier Club, 1914

ONE OF 300 COPIES, designed by Bruce Rogers.

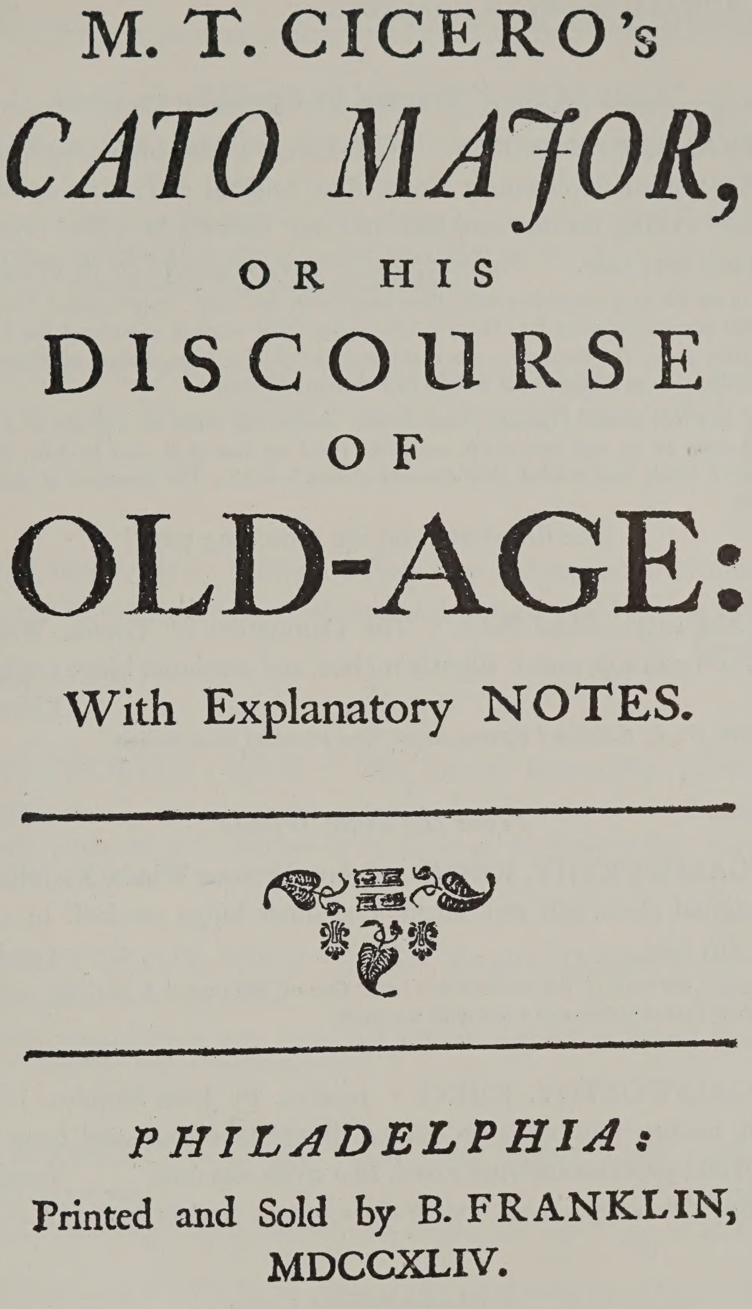
» 56 « FRANKLIN IMPRINT • Kurzer Catechismus vor etliche Gemeinen Jesu Aus der Reformirten Religion in Pennsylvania . . . Herausgegeben Johannes Bechteln . . . 16mo, full light brown levant morocco, beautifully gilt tooled in a conservative pattern of lines and leaves, inner levant borders; doublures of green silk, by D[OUGLAS] C[OCKERELL] 1899. In a full olive-green levant morocco case. Philadelphia: Gedruckt bey Benjamin Franklin, 1742

VERY RARE. One of the few books with the imprint displaying the printer's name in full. This is the German reprint which occurred the same year as the rare original. The genuine edition has forty-two pages, while this has forty-four. The printer's name in the imprint of this copy reads "Francklin" instead of Franklin as in the original. This reprint is often mistaken for the original edition.


PART VIII.
25 CENTS.
FRANKLIN ILLUSTRATED.
Benjamin Franklin:
HIS AUTOBIOGRAPHY,
AND A NARRATIVE OF
HIS PUBLIC LIFE AND SERVICES.
Splendidly Embellished
BY NUMEROUS EXQUISITE DESIGNS
BY CHAPMAN.
New York:
HARPER AND BROTHERS.
MDCCCXLIX.
TO BE COMPLETED IN EIGHT PARTS.
PART VII.
PART VI.
PART III.
PART II.

FRANKLIN'S AUTOBIOGRAPHY IN THE ORIGINAL WRAPPERS

[Number 54]



M. T. CICERO's

CATO MAJOR,

OR HIS

DISCOURSE

OF

OLD-AGE:

With Explanatory NOTES.

PHILADELPHIA:

Printed and Sold by B. FRANKLIN,

MDCCXLIV.

AN OUTSTANDING BOOK FROM FRANKLIN'S PRESS

[Number 57]

"Cato Major," Printed by Franklin in 1744

» 57 « FRANKLIN IMPRINT • M. T. Cicero's Cato Major, or his Discourse of Old-Age: With Explanatory Notes. 8vo, original calf; binding slightly defective, old writing on one end-leaf and one fly-leaf. In a full brown levant morocco solander case. Philadelphia: Printed and Sold by B. Franklin, 1744

A SUPERB COPY OF THE FIRST EDITION. First issue, with the word "only" spelled "ony" on p. 27, line 5. A tall copy, measuring 8 1/16 by 5 1/8 inches. This work is considered the finest product of the Franklin press. The translation was made by Chief Justice James Logan, of Philadelphia. The printer's "Address to the Reader," was written by Benjamin Franklin.

> ✦ *"I have long wanted Franklin's 'Cato Major.' A copy was found not long ago in a farm-house garret in my own county; but, unluckily, I did not hear of it until its price, through successive hands, had reached three hundred dollars."*—A.E.N., *The Amenities of Book-Collecting.*

[See illustration on the preceding page]

» 58 « FREDERIC, HAROLD • The Damnation of Theron Ware. 12mo, original cloth, gilt top, uncut; slightly rubbed, and one inner hinge cracked. Chicago, 1896

FIRST EDITION. On the A. Edward Newton list of "One Hundred Good Novels."

"From the Four Winds"

» 59 « [GALSWORTHY, JOHN] • From the Four Winds. By John Sinjohn. 12mo, original cloth, gilt top, uncut; one inner hinge cracked. In a half red morocco slip case. London, 1897

THE RARE FIRST EDITION of the author's first book. One of 500 copies. A fine copy, with the exception of the defect noted above, and a few spots on covers.

» 60 « [GALSWORTHY, JOHN] • Jocelyn. By John Sinjohn. 12mo, original cloth, uncut; some spots on covers, library label removed from the front cover, and end-papers somewhat foxed. In a cloth slip case. London, 1898

FIRST EDITION of the author's second book. With the misprint "ym" for "my" on p. 257, third line up.

A Magnificent Copy

» 61 « [GALSWORTHY, JOHN] • Villa Rubein. A Novel. By John Sinjohn. 12mo, original cherry colored cloth, white labels, uncut. In a half green morocco slip case. London, 1900

FIRST EDITION. First Issue, with the texture of the label running horizontally and vertically. One of 500 copies. In the second issue the texture of the label ran on a bias to prevent fraying.

» 62 « GALSWORTHY, JOHN • The Man of Property. 12mo, original cloth; covers slightly stained, inner hinges cracked, some margins worn. In a cloth slip case. London, 1906

FIRST EDITION. In this copy the title-leaf and half-title leaf are integral parts of the signature to which they belong, gathering 24 consists of one leaf (pp. 375-6) signed "24."
On the A. Edward Newton list of "One Hundred Good Novels."

» 63 « GALSWORTHY, JOHN • The Country House. 12mo, green cloth; binding worn, inner hinges cracked, some foxing of text. In a cloth slip case. London, 1907

FIRST EDITION.

» 64 « GALSWORTHY, JOHN • Fraternity. 12mo, original green cloth; label removed from top of front cover and extending inside; binding worn. London, 1909

FIRST EDITION.

» 65 « GALSWORTHY, JOHN • The Inn of Tranquility. 12mo, original cloth, uncut. London, 1912

FIRST EDITION. A SUPERB COPY. Inscribed by the author on the front end-leaf: "Nov. 10. 1912. Mrs. Lilian Field with the good wishes of John Galsworthy."

» 66 « GALSWORTHY, JOHN • Moods, Songs, & Doggerels. *Portraits.* 8vo, cloth, paper label, entirely uncut. London, 1912

FIRST EDITION. PRESENTATION COPY FROM THE AUTHOR, inscribed on fly-leaf: "Oct. 17, 1912. To Mrs. Field. Gratefully from John Galsworthy."

» 67 « GALSWORTHY, JOHN • The Dark Flower. 12mo, original cloth; faint stains on covers. London, 1913

FIRST EDITION. FIRST ISSUE, in the dark red cloth binding, and with 16 pp. of advertisements at the end.

Tipped in the volume is an A.N.s. by the author to John Drinkwater, 1 p., 12mo. Gironde, France, January 29, 1913, reading as follows: "Many thanks for your letter. It goes without saying that no Theatre has my confidence as the Kingsway Theatre has."

» 68 « GALSWORTHY, JOHN • Five Tales. 12mo, original cloth, green top; covers slightly stained, name on end-leaf. London [1918]

FIRST EDITION.

» 69 « GALSWORTHY, JOHN • Saint's Progress. 12mo, original cloth; somewhat soiled. London, 1919

FIRST EDITION.

» 70 « GALSWORTHY, JOHN • Awakening. *Frontispiece and other illustrations.* Royal 8vo, brown boards, with dust jackets. London [1920]

FIRST EDITION.

» 71 « GALSWORTHY, JOHN • In Chancery. 12mo, original bright green cloth, back faded. London, 1920

FIRST EDITION. First issue in "bright green cloth."

» 72 « GALSWORTHY, JOHN • In Chancery. 12mo, original very light green cloth. With the dust jacket. London, 1920

FIRST EDITION. Second issue in the "lighter green cloth."

» 73 « GALSWORTHY, JOHN • To Let. 12mo, original green cloth. London, 1921

FIRST EDITION. A FINE COPY.

» 74 « GALSWORTHY, JOHN • The Forsyte Saga. *Folding genealogical table.* 12mo, original cloth, with the dust jacket. London, 1922

FIRST EDITION. A SUPERB COPY, with the dust jacket. First Issue, with the genealogical table opening to the right.

The name "George E. Kamm" inscribed on the inner side of the front cover.

» 75 « GALSWORTHY, JOHN • The Silver Spoon. 12mo, original cloth, with the dust jacket. London [1924]

FIRST EDITION. A PRISTINE COPY. In this copy the "i" in the word "in" appearing on page 8, line 18, is dropped. This is said to be a characteristic of the first issue.

» 76 « GALSWORTHY, JOHN • The White Monkey. 12mo, original green cloth. With the dust jacket. London [1924]

FIRST EDITION. A FINE COPY.

» 77 « GALSWORTHY, JOHN • Caravan. *Portrait.* 8vo, full green limp morocco, gilt top. London, 1925

FIRST EDITION. One of 265 copies on LARGE PAPER, signed by the author. A FINE COPY.

» 78 « GALSWORTHY, JOHN • Swan Song. 12mo, original cloth. With dust jacket. London [1928]

FIRST EDITION. A PRISTINE COPY. This copy has the following misprints in the text: p. 106, line 32, "face" is spelled "ace"; p. 216, line 17 "attitudes" is spelled "atittudes"; p. 218, line 5, the letter "t" has been dropped in the word "they."

» 79 « GALSWORTHY, JOHN • Four Forsyte Stories. 8vo, cloth-backed boards, uncut. New York: The Fountain Press, 1929

FIRST EDITION. Signed by the author on half-title.

» 80 « GALSWORTHY, JOHN • A Rambling Discourse. 12mo, boards, uncut; slight break in margin of half-title. London, 1929

FIRST EDITION. ONE OF 400 COPIES, signed by the author.

» 81 « GALSWORTHY, JOHN • On Forsyte' Change. 12mo, original cloth. London, 1930

FIRST EDITION. A pristine copy.

» 82 « GALSWORTHY, JOHN • Soames and the Flag. 8vo, original vellum, gilt top, uncut. London, 1930

FIRST EDITION. In pristine state. One of 1,025 copies signed by the author.

» 83 « GALSWORTHY, JOHN • Two Forsyte Interludes. 12mo, orange paper wrappers. With tissue envelope having the price printed on it. London, 1930

FIRST EDITION.

» 84 « GALSWORTHY, JOHN • Never Get Out! *Drawings by Gerda Smith.* 24mo, decorated boards, uncut. Gaylordsville, 1931

FIRST EDITION. ONE OF 77 COPIES, printed at the Slide Mountain Press.

» 85 « GARRICK, DAVID • The Poetical Works of David Garrick. Now First Collected . . . With Explanatory Notes. 2 vols., 12mo, half red calf; break in front hinge of vol. I and front cover of vol. II loose. London, 1785

FIRST EDITION. With the Anthony Trollope and A. M. Broadley (two specimens) bookplates, and the W. S. Lewis name-label, in each volume.

» 86 « GARRICK, DAVID • The Poetical Works of David Garrick, Esq. Now first collected into Two Volumes. With Explantory Notes. 2 vols., 12mo, full contemporary calf, leather labels; covers loose, label lacking, and a few other small defects. London, 1785

FIRST COLLECTED EDITION. With an unidentified bookplate.

» 87 « GARRICK'S COPY, DAVID • M. DE LA HARPE. Eloge de Racine. 8vo, full fawn mottled calf, gilt, gilt top, broken at joints. Amsterdam, 1772

PRESENTATION COPY TO DAVID GARRICK, with the following inscription on the half-title: "De la part de l'abbé Morellet à Mr. Garrick son ami qui est prié de le lire avec soin comme un ouvrage dont Mr. Garrick est juge né."

Tipped in, is an A.L.s. by Morellet, written in French. One p., 12mo, addressed to Monsieur de la Condamine. With the David Garrick and A. M. Broadley bookplates.

» 88 « [GASKELL, ELIZABETH C.] • Mary Barton: A Tale of Manchester Life. 2 vols., 12mo, original cloth, uncut; recased, later end-papers, small cover defects, some leaves slightly foxed. London, 1848

FIRST EDITION. The author's first novel. This work was issued without half-titles. The first volume contains a leaf of advertisements preceding the title-leaf.

"Cranford" in Original Cloth

» 89 « [GASKELL, ELIZABETH C.] • Cranford. 12mo, original cloth, uncut; inner hinges cracked, small repair in one hinge, and a few faint stains on covers. In a half blue morocco folding case. London, 1853

THE RARE FIRST EDITION of Mrs. Gaskell's delightful story of English village life. One of the books of the period rarely found in good condition. The book is rare in any condition.

On the A. Edward Newton list of "One Hundred Good Novels."

» 90 « [GASKELL, ELIZABETH C.] • North and South. 2 vols., 12mo, original cloth, uncut. London, 1855

FIRST EDITION. With the half-titles. Vol. I contains a leaf of advertisements at the front and 4 pp. at the back.

» 91 « GAY, JOHN • The Shepherd's Week. In Six Pastorals. *With 7 copper-plates by Guernier.* 8vo, full polished calf, gilt edges, by BEDFORD.
London: Printed: And Sold by R. Burleigh, 1714

FIRST EDITION. This copy has been cut down. With the Beverly Chew bookplate.

» 92 « GAY, JOHN • Trivia: or, The Art of Walking the Streets of London. *With vignettes.* 8vo, full contemporary calf, leather label; one hinge slightly cracked, the lateral margin of the title-leaf slightly time-discolored, several words defective on the last page of the index, and a few thin spots in the final leaf.
London [1716]

FIRST EDITION. FIRST ISSUE, with the engraved street scene at the top of the first page of text. Printed on thick paper, and probably a Large Paper copy. With an unidentified bookplate.

» 93 « GAY, JOHN • The Beggar's Opera. As it is Acted at the Theatre-Royal in Lincolns-Inn-Fields. *With 16 pp. of music;* a few headlines cut into, as usual. 8vo, full green levant morocco, gilt edges, by MORRELL. London, 1728

FIRST EDITION. Second Issue, without the three bars of music on p. 53. The advertisements have not been preserved in this copy.

» 94 « GAY, JOHN • Achilles. An Opera. As it is Perform'd at the Theatre-Royal in Covent-Garden. With the Musick prefix'd to each Song. 8vo, three-quarter red levant morocco, gilt edges, by ROOT; half-title lacking.
London, 1733

FIRST EDITION.

» 95 « GAY, JOHN • Poems on Several Occasions. *With plates by Fourdrinier.* 2 vols., 12mo, full old sprinkled calf, some slight foxing in text. London, 1737

The name of a former owner is inscribed on the front end-leaf of each volume. With the Sir Francis L. H. Goodricke bookplate.

» 96 « GAY, JOHN • Fables. *With vignettes.* 12mo, contemporary full red straight-grain morocco, gilt back, gilt paneled sides; slightly rubbed.
Chiswick, 1812

With an unidentified bookplate.

» 97 « GAY, JOHN • The Beggar's Opera. To which is Prefixed the Musick to each Song. *Illustrations by C. Lovat Fraser.* Small 4to, cloth, gilt top, uncut. London, 1921

One of 430 copies.

» 98 « [GIBBON, EDWARD] • A Vindication of Some Passages in the Fifteenth and Sixteenth Chapters of the History of the Decline and Fall of the Roman Empire. 8vo, new marbled board sides, calf back and corners. London, 1779

FIRST EDITION. With the half-title, and a leaf of advertisement at the end. The name "J. Cox" and the date "1779" are inscribed on the half-title.

» 99 « [GIBBON, EDWARD] • JOHN WHITAKER. Mary Queen of Scots Vindicated. 3 vols., 8vo, full contemporary calf, leather labels; some slight foxing. London, 1788

FIRST EDITION. With Edward Gibbon's ticket on the front end-paper of vol. I. Tipped in the same volume is the following typewritten note: "... This book was the cause of Whitaker's malignant review of the two famous chapters of the 'Roman Empire.' Some mutual friend reported that Gibbon had a very low opinion of Whitaker's work. The latter, therefore, in the manner of the genus irratible, looked round for some means of repaying his adversary in kind. Although he had, twelve years ago, read with approbation the manuscript of these identical chapters he now made them the pretext for much personal abuse."

» 100 « GIBBON, EDWARD • Miscellaneous Works of Edward Gibbon, Esquire. With Memoirs of his Life and Writings, composed by Himself: Illustrated from his Letters, with occasional Notes and Narrative, by John Lord Sheffield. 2 vols., 4to, morocco-backed boards; slightly rubbed, some foxing in text, and frontispiece lacking. London, 1796

FIRST EDITION. With the leaf of errata at the end of vol. II. A catalogue description of the work is pasted down on a front end-leaf.

» 101 « GILBERT, SIR WILLIAM S. • The "Bab" Ballads. Much Sound and Little Sense. *With illustrations by the author.* Square 12mo, original cloth, gilt edges. London, 1869

FIRST EDITION. FIRST ISSUE, with the title-page bearing Hotten's imprint. With the W. H. Rulards bookplate.

» 102 « GILBERT, SIR WILLIAM S. • Songs of a Savoyard. *Illustrated by the author.* 8vo, original cloth, gilt edges; covers slightly soiled. London [1890]

FIRST EDITION, with the title-page undated. Copies displaying the 1890 date on the title-page are of the second edition. The name "Gerald E. Chadwyck Healey" is inscribed on the front end-leaf.

» 103 « GILBERT, SIR WILLIAM S. • Original Plays. First, Second and Third Series. 3 vols., 12mo, original cloth; backstrips slightly puckered. In a cloth slip case. London, 1905, 1904, 1903

THREE MOST INTERESTING VOLUMES, each bearing an autograph quotation by Gilbert from one of the operas in the above series. The quotation appears on the half-title of each volume and reads as follows:

First Series:
" 'Oh Captain Shaw!
Type of true love kept under!
Could thy brigade
With cold cascade
Quench my great love, I wonder!'
'Iolanthe' Act 2 [p. 275]
W. S. Gilbert
31st May 1906."

Second Series:
" 'Now to the banquet we press—
Now for the eggs & the ham—
Now for the mustard and cress—
Now for the strawberry jam,
Now for the tea of our host—
Now for the rollickin bun,
Now for the muffin & toast—
Now for the gay Sally Lunn!'
[*The Sorcerer,* p. 256.]
W. S. Gilbert
31st May 1906."

Third Series:
" 'There is beauty in the bellows of the blast—
There is grandeur in the growling of the gale,
There is eloquent out-pouring
When the lion is a-roaring
And the tiger is a-lashing of his tale!'
'The Mikado' [p. 213.]
Act 2
W. S. Gilbert
31st May 1906."

» 104 « GILBERT, SIR WILLIAM S. AND SIR ARTHUR SULLIVAN • The Yeoman of the Guard; or the Merryman and his Maid. 8vo, original printed wrappers. London, n.d.

FIRST EDITION.

An Excessively Rare Specimen of a Girdle Book in a Remarkably Fine State of Preservation

» 105 « GIRDLE BOOK • [BOETHUS. De Consolatione Philosophiae.] *Manuscript in Latin on 170 leaves of thin vellum (4½ by 3 inches). With ornamental pen initial at the beginning and rubricated throughout. 12 lines to the page.* For description of binding *vide infra.* Some trifling defects. In a cloth case.

Probably England, early XV Century

A MOST UNUSUAL AND EXCESSIVELY RARE STYLE OF BINDING, consisting of the usual oak boards, covered with pink deerskin let into a large piece of doeskin which completely surrounds it. It extends evenly about an inch below the lower margin of the book and practically the book's length above it, terminating in a large knot. The book is held closed by a leather thong having a clasp. This binding is intended to be worn at the girdle, the knot folding over the belt.

A description accompanying this volume reads in part as follows: "... Though we are familiar with bindings of this type from descriptions in contemporary books and illustrations in MS., very few have survived and occur for sale so rarely that an exhaustive enquiry has failed to trace another specimen. The British Museum only possesses one binding of this type, until lately on exhibition, and that a service book. Lay books, such as the present, would be of even greater rarity. There are some contemporary receipts in English against the colic, written on one of the fly leaves at the end. In excellent preservation."

Laid in is a monograph by Karl Küp entitled "A Fifteenth-Century Girdle Book" issued by the New York Public Library in 1939. An interesting excerpt reads as follows: "Despite great popularity in their day, not more than thirteen girdle books are now recorded, most of them preserved in libraries and public institutions abroad (see: Loubier, *Der Bucheinband von Seinen Anfängen bis zum Ende des 18 Jahrhunderts.* 1926, pages 93-95). This is in sharp contrast to the large number of representations of girdle books in sculpture, painting, and prints.

"Have most girdle books perished through wear, negligence, fire, or warfare? Was the Reformation a factor in its disappearance? Or is it perhaps that leather 'envelopes' and pouches were cut off the bindings, after the girdle books had gone out of fashion, and in an effort to 'clean' the library and shelve all books in an orderly manner?

"The literature on girdle books is small. Except for Glauning's contribution, but little has been found in the writings on bookbinding. It is hoped that the publication of the Kastl breviary may not only be of value to those studying the bookmaking practices of the fifteenth century, but that it may also stimulate an interest in the girdle book and its history."

Almost all the leaves of this manuscript have stab holes on the lateral margins.

> ✦ *"Here is ... Boethius! I seem to have heard of him. Who was he? Not in 'Who's Who,' obviously. Let us look elsewhere. Ah! 'Famous philosopher and Official in the Court of Theodoric, born about 475 A.D., put to death without trial about 524.' They had a short way with philosophers in those days. If William the Second to None in Germany had adopted this method with his philosophers, the world might not now be in such a plight."*—A.E.N., *The Amenities of Book-Collecting.*

First Edition of "Workers in the Dawn"

» 106 « GISSING, GEORGE · Workers in the Dawn. 3 vols., 12mo, original decorated olive cloth; inner hinges cracked, a few small stains on covers, small stain in four leaves of vol. II, and end-papers at the back of vol. I slightly stained. In a morocco-backed cloth folding case. London, 1880

THE EXCESSIVELY RARE FIRST EDITION of the author's first book, and one of the most difficult of modern books to find in good condition. With the genuine advertisement leaf before the title-page of each volume. With the Herschel V. Jones bookplate.

» 107 « GISSING, GEORGE · Thyrza. 3 vols., 12mo, original cloth, uncut; covers slightly stained, library label removed, new end-papers. London, 1887

FIRST EDITION.

» 108 « GISSING, GEORGE · A Life's Morning. 3 vols., 12mo, original cloth, uncut; inner hinges cracked. London, 1888

FIRST EDITION.

» 109 « GISSING, GEORGE · The Nether World. 3 vols., 12mo, original cloth; inner hinges cracked, backstrips slightly rubbed, some small stains on covers, and a few leaves slightly foxed. In a half red morocco slip case. London, 1889

FIRST EDITION.

» 110 « GISSING, GEORGE · The Nether World. 3 vols., 12mo, original cloth; covers somewhat rubbed or stained, new end-papers. London, 1889

FIRST EDITION.

» 111 « GISSING, GEORGE · The Emancipated. 3 vols., 12mo, original cloth-backed boards; inner hinges cracked, covers slightly stained in a few places. London, 1890

FIRST EDITION. With the Harry W. Wildman bookplate, and with his name inscribed on the front end-leaf of two volumes and on the verso of the title-page in the other volume; faint offsets.

» 112 « GISSING, GEORGE • The Emancipated. 3 vols., 12mo, original cloth-backed boards; slightly rubbed. London, 1890

FIRST EDITION.

» 113 « GISSING, GEORGE • New Grub Street. 3 vols., 12mo, original cloth, uncut; one vol. loose in covers, other inner hinges cracked, library labels removed from the front cover of two vols., a piece cut from the front end-leaf of each vol. London, 1891

FIRST EDITION.

» 114 « GISSING, GEORGE • Born in Exile. 3 vols., 12mo, original cloth, uncut; slightly rubbed. London, 1892

FIRST EDITION.

» 115 « GISSING, GEORGE • The Odd Women. 3 vols., 12mo, original red cloth; covers slightly rubbed. London, 1893

FIRST EDITION.

» 116 « GISSING, GEORGE • In the Year of Jubilee. 3 vols., 12mo, original cloth; inner hinges cracked, slightly rubbed, and end-papers somewhat time-discolored. London, 1894

FIRST EDITION.

» 117 « GISSING, GEORGE • The Whirlpool. 12mo, original cloth, uncut; inner hinges cracked, covers slightly stained. London, 1897

FIRST EDITION. The verso of the title-page of this copy is blank.

» 118 « GISSING, GEORGE • Charles Dickens. A Critical Study. 12mo, original cloth. London, 1898

FIRST EDITION.

» 119 « GISSING, GEORGE • Charles Dickens. A Critical Study. 12mo, original cloth. London, 1898

FIRST EDITION.

» 120 « GISSING, GEORGE • The Town Traveller. 12mo, original cloth, uncut. London, 1898

FIRST EDITION.

» 121 « GISSING, GEORGE • Our Friend the Charlatan. *With 5 illustrations by Launcelot Speed.* 12mo, original cloth, uncut. London, 1901

FIRST EDITION.

» 122 « GISSING, GEORGE • The Private Papers of Henry Ryecroft. 12mo, original cloth; slightly rubbed, new end-papers, and blank leaf lacking at front, resewn. Westminster, 1903

FIRST EDITION.

» 123 « GISSING, GEORGE • Veranilda. A Romance. 12mo, original cloth. London, 1904

FIRST EDITION.

» 124 « GISSING, GEORGE • Will Warburton. 12mo, original cloth. London, 1905

FIRST EDITION. Writing by a former owner on the half-title.

» 125 « GISSING, GEORGE • The House of Cobwebs and Other Stories. 12mo, original cloth; slightly worn. London, 1906

FIRST EDITION. This copy does not contain advertisements.

"It Is My Desire That My Mortal Remains Should Be Deposited As Near As May Be, To Those Of The Author Of A Vindication Of The Rights Of Woman"

» 126 « GODWIN, WILLIAM • AUTOGRAPH MANUSCRIPT s. three times: *"William Godwin." 3 pp., small 4to,* [March 12, 1827.] About 420 words.

THE WILL OF WILLIAM GODWIN. A remarkable document leaving the substance of his estate to his wife Mary Jane Godwin, she of the green spectacles and the one woman whom Charles Lamb hated.

By this document Mary Wollstonecraft Shelley, the wife of Percy Shelley was left affectionate remembrances and a portrait.

This testament reads in part as follows: "It is the will of me, William Godwin, that all the property of which I die possessed, should go to my wife Mary Jane Godwin . . . I leave to my son & my daughter my best & most affectionate remembrances, believing the one to be so provided for by the gifts of nature, & the other by marriage & the will of her later husband that nothing that I could add could be of any importance to them . . . It is my wish that . . . [the portrait by Northcote] should go ultimately to my daughter, &, if he survives her, to her son, Percy Florence Shelley . . ."

> ✦ *". . . high up on a hill, on the fashionable side of a fashionable church was a tomb which was soon identified as the final resting-place of William Godwin and Mary Wollstonecraft, and their daughter Mary, and Mary's and Shelley's son, Sir Peter Florence Shelley and his wife Jane. And standing before it, I thought of the 'Ridiculous Philosopher' whose last will and testament, never probated apparently, I had at home . . . I recalled that he asked that his remains should be interred as near as might be to those of Mary Wollstonecraft Godwin, in St. Pancras's churchyard. Doubtless he loved her: she is, indeed, one of the most interesting figures in English literature—and so little known! I remembered, too, my copy, that was once Claire's, of Godwin's little book, 'On Sepulchres.'* [vide no. 136 in this catalogue] . . ."—A.E.N., *The Greatest Book in the World.*

[See illustration]

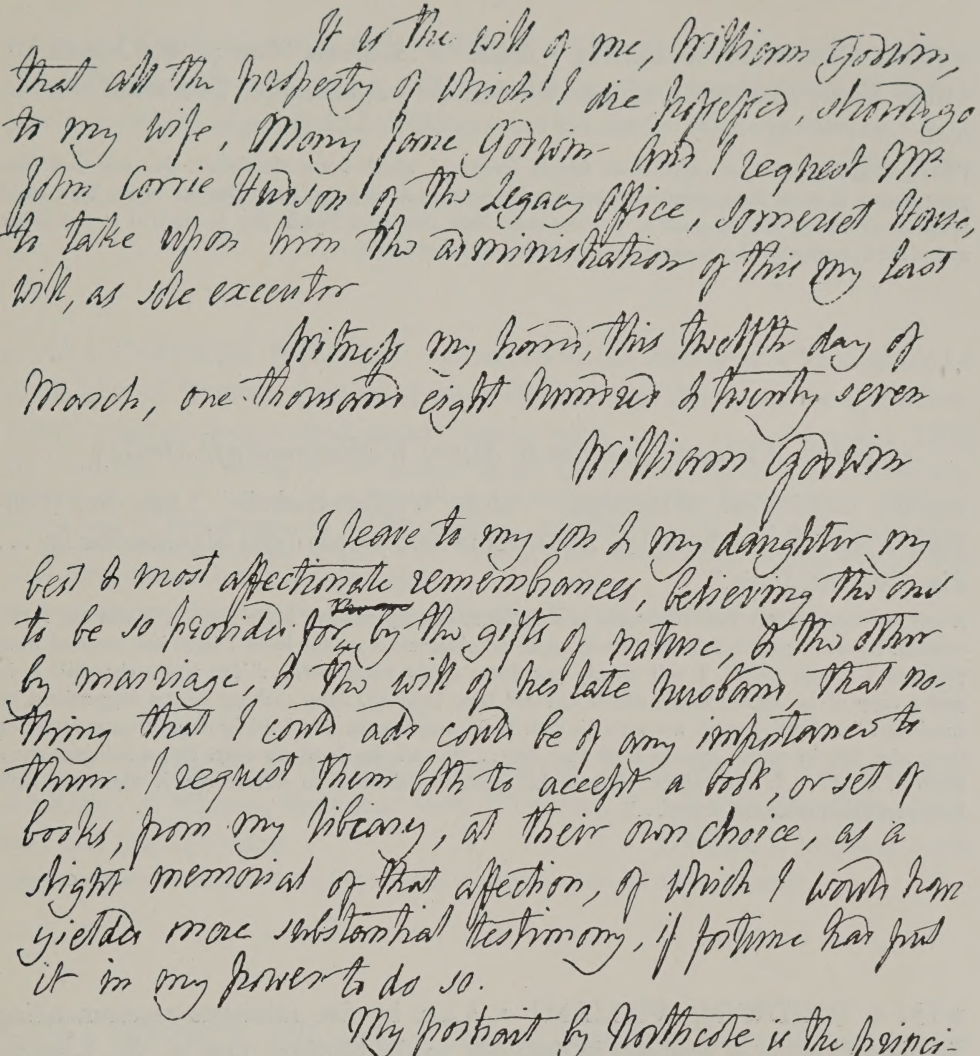
» 127 « GODWIN, WILLIAM • Portion of an Autograph Manuscript. 4 pp., 4to, about 900 words.

Reads in part as follows: ". . . I began now to consider tht tho ordinatn did not appear to me abs. indispensbe, yet the omission of it wd be a singularity that mit discredit me with many . . ."

» 128 « GODWIN, WILLIAM • Autograph Promissory Note s. *"W. Godwin."* Narrow oblong 8vo. [London] March 14, 1815

Reads: "£10. 13. 6. No. 41 Skinner Street, Mar. 14, 1815. Seventy days after date I promise 13/6 for value recd. W. Godwin." With endorsement on verso.

> *Mr. Newton has written the following on the folder: "Godwin note for £10.13.6. Protested?* A.E.N."



It is the will of me, William Godwin, that all the property of which I die possessed, should go to my wife, Mary Jane Godwin. And I request Mr John Corrie Hudson of the Legacy Office, Somerset House, to take upon him the administration of this my last will, as sole executor

Witness my hand, this twelfth day of March, one thousand eight hundred & twenty seven

William Godwin

I leave to my son & my daughter my best & most affectionate remembrances, believing the one to be so provided for ~~them~~ by the gifts of nature, & the other by marriage, & the will of her late husband, that nothing that I could add could be of any importance to them. I request them both to accept a book, or set of books, from my library, at their own choice, as a slight memorial of that affection, of which I would have yielded more substantial testimony, if fortune had put it in my power to do so.

My portrait by Northcote is the princi-

THE WILL OF WILLIAM GODWIN

[Number 126]

» 129 « GODWIN, WILLIAM • A.L.s. "*W. Godwin.*" One p., 4to, March 10, 1818. About 130 words, addressed to an old acquaintance. Two small tears in leaf.

"You perhaps recollect an unfortunate female infant, of which I was the father, that you took into your house, & were kind enough to protect for a week, a very few days after its birth. That child proposes to herself the pleasure of putting these lines into your hands. She is married to the eldest son of Sir Timothy Shelley Baronet, & is travelling with her family . . ."

From William Godwin to Mary Wollstonecraft Shelley

» 130 « GODWIN, WILLIAM • A.L.s. "*William Godwin.*" 3 pp., 4to, [London] April 25 and June 13, 1820, about 900 words "alla Signora Shelley . . . Pisa, Toscana, Italia."

A LETTER IMPLORING THE SHELLEYS FOR MONEY, and upbraiding Mary because it was not forthcoming. Reads in part as follows: "I will make no observation on the letter I have just received from you, lest I should offend. I will merely put down a few plain facts . . ." He writes that this is in part a copy of his earlier letter, which had not been received. After making several suggestions, he continues: ". . . Shelley wrote me with his own hand, assuring me that I might depend upon receiving from him 500 in twelve months from that date . . . But all this is words only. Not a shilling, not a scrap of a bill . . . If the express purpose has been to delude & to torture me, it could not have been performed more effectually . . ."

» 131 « [GODWIN, WILLIAM] • A.L.s. by five ministers recommending William Godwin, a graduate in theology, to the Ministry. One p., 4to, London, May 25, 1778. About 150 words.

» 132 « GODWIN, WILLIAM • An Enquiry Concerning Political Justice, and its Influence on General Virtue and Happiness. 2 vols., 4to, full mottled calf.
London: G. G. J. and J. Robinson, 1793

FIRST EDITION. An exceedingly fine copy with the half-titles and with the leaf of errata.
A large, clean copy of this enormously influential book.

» 133 « GODWIN, WILLIAM • Things as They Are; or, the Adventures of Caleb Williams. 3 vols., 12mo, half contemporary calf, marbled boards, leather labels, sprinkled edges; lacks half-titles, some fox marks, bindings rubbed.
London, 1794

FIRST EDITION. The errata is present at the end of vol. I. With the George E. Towry bookplate.

» 134 « GODWIN, WILLIAM • Memoirs of the Author of a Vindication of the Rights of Woman. *Portraits of Mary Shelley, Leigh Hunt, and Jane Williams.* 12mo, original cloth-backed boards, uncut; worn. London, 1798

FIRST EDITION. With the leaf of advertisement and the leaf of errata. Tipped to the half-title is an attack on the work in verse by Leigh Hunt. Below the nine biting lines he has written: "... there is a curious story of Miss Bengor, the novelist, making a pilgrimage of some miles to the graveyard of St. Pancras, & there throwing herself on the tomb of Mary Wolstonecraft Godwin, pouring forth as she did so rapturous eulogy on the departed."

On the inner front cover is a note, in another hand, about Dr. Parr's opinion of the work.

» 135 « GODWIN, WILLIAM • Memoirs of the Author of a Vindication of the Rights of Woman. *Portrait of Mary Wollstonecraft by Heath after Opie.* 12mo, half calf, gilt top, uncut. London: J. Johnson, 1798

FIRST EDITION. With the half-title, with the leaf of advertisement and the leaf of errata.

» 136 « GODWIN, WILLIAM • Essay on Sepulchres. *Engraved frontispiece by Hopwood.* 12mo, original boards, paper label, entirely uncut; backstrip very slightly chipped. In a quarter morocco slip case.
London: Printed for W. Miller, 1809

FIRST EDITION. Presentation copy from Claire Clairmont, with the following inscription on the title-page: "P. Smith from C. Clairmont."

The following note, by a former owner, appears on the end-leaf: "see Title-page. C. Clairmont. Q. Was this the mother of Byron's daughter Allegra? Godwin's last wife was a Mrs. Clairmont, and her daughter, while living with the Shelleys, bore Allegra to Byron which fully explains the story Southey heard." Mr. H. Buxton Forman wrote the following in pencil above and below the preceding note. "Note by Col. Cunningham. Yes: the writing is Claire's H.B.F." With the H. B. Forman bookplate. The title-page of this work is reproduced in Mr. Newton's "*The Greatest Book in the World,*" p. 405 accompanied by an exceedingly interesting account of the burial of several members of the Shelley circle.

» 137 « GODWIN, WILLIAM • Of Population. An Enquiry Concerning the Power of Increase in the Numbers of Mankind, Being an Answer to Mr. Malthus's Essay on that Subject. 8vo, half calf; binding somewhat rubbed, half-title lacking. In a cloth slip case. London, 1820

FIRST EDITION. A highly interesting work written in refutation of Malthus' classic theory that a check must be placed on population to reduce vice and misery. Several chapters of the work are devoted to the population of the United States, with a history of emigration from Europe to North America in the seventeenth century.

» 138 « [GODWIN, WILLIAM] • History of Rome . . . By Edward Baldwin . . . Seventh Edition. 12mo, original cloth; binding worn. London, 1844

With the book-label of Sir Percy Florence Shelley, Bt. Inserted is an A.L.s. "*W. Godwin.*" One p., oblong small 4to, 1810. About forty words addressed to John Taylor.

> *"Edward Baldwin, Author of a 'History of Rome.' There was no such person; Mr. Godwin invented him, his own name not being sufficiently respectable for the benign publishing-ventures upon which he was engaged."*—A.E.N., *The Greatest Book in the World.*

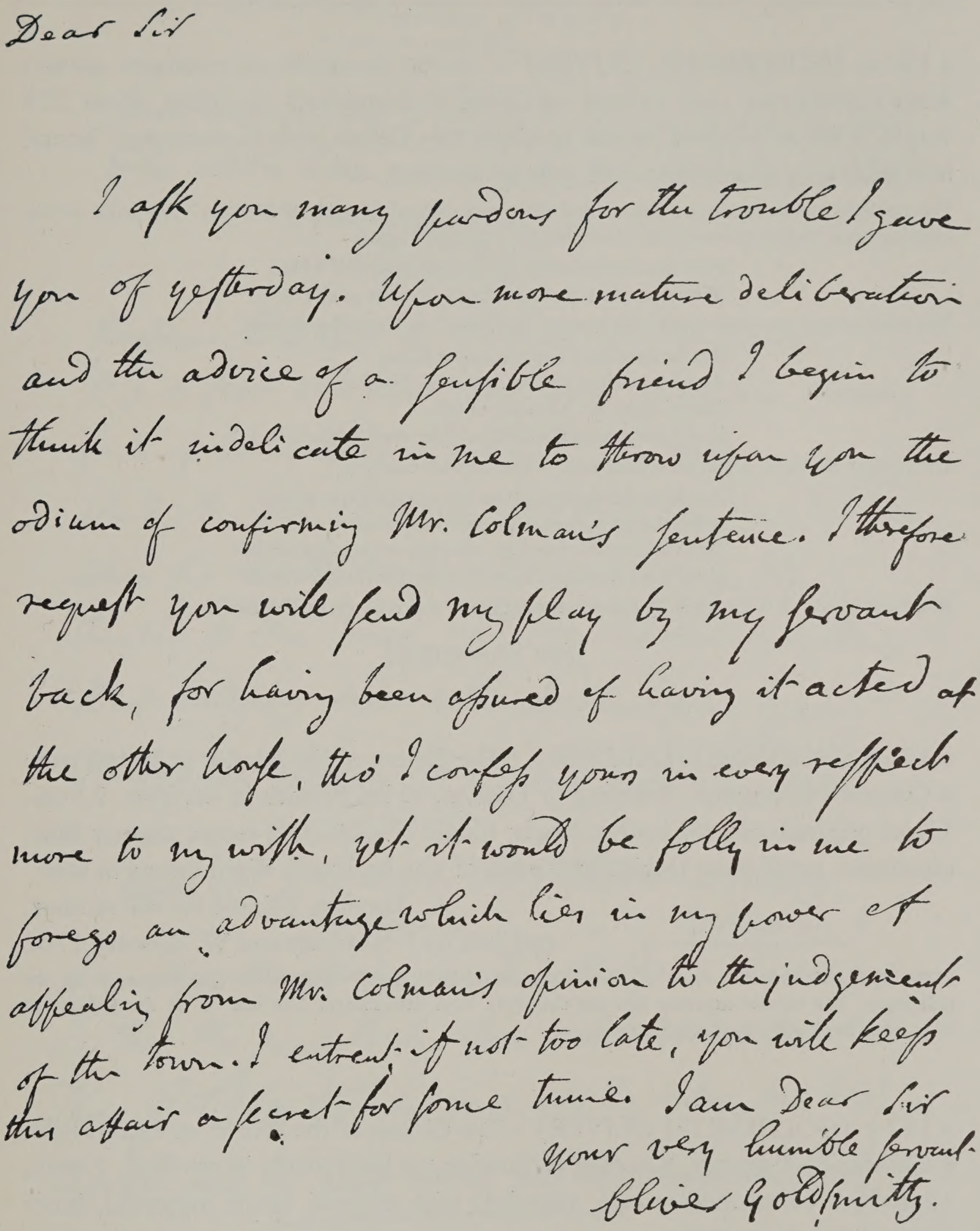
From Goldsmith to Garrick About "She Stoops to Conquer"

» 139 « GOLDSMITH, OLIVER • A.L.s. "*Oliver Goldsmith.*" One p., 4to, about 115 words addressed to David Garrick; three skillful restorations to second leaf which is blank, with the exception of the address and the name of the person addressed, and his endorsement. In a full blue levant morocco folder, lined with white watered silk.

REGARDS GOLDSMITH'S FAMOUS WORK. This remarkably fine letter reads in part as follows: ". . . I begin to think it indelicate in me to throw upon you the odium of confirming Mr. Colman's sentence. I therefore request you will send my play by my servant back, for having been assured of having it acted at the other house, tho I confess yours in every respect more to my wish, yet it would be folly in me to forego an advantage which lies in my power of appealing from Mr. Colman's opinion to the judgement of the town . . ."

> ✦ *An accompanying description typewritten for Mr. Newton reads in part as follows: ". . . It was sold in London in the Morrison sale . . . purchased by Arthur Mayer, editor and owner of 'Le Ganlois'; at whose sale Rosy bought it . . ."*
>
> ✦ *"It is interesting to watch some one special item in its flight from one man's collection to another. Here is a fascinating letter from Goldsmith to Garrick relating to the first production of 'She Stoops to Conquer.' I first noticed it in the famous Morrison Sale of autographs in London some years ago. From London it went to Paris, then back to London, then to New York, and at last it finds a resting place, for how long? in the library at 'Oak Knoll.'"*—A.E.N., *This Book-Collecting Game.*

[See illustration]



Dear Sir

I aſk you many pardons for the trouble I gave you of yeſterday. Upon more mature deliberation and the advice of a ſenſible friend I begin to think it indelicate in me to throw upon you the odium of confirming Mr. Colman's ſentence. I therefore requeſt you will ſend my play by my ſervant back, for having been aſſured of having it acted at the other houſe, tho' I confeſs yours in every reſpect more to my wiſh, yet it would be folly in me to forego an advantage which lies in my power of appealing from Mr. Colman's opinion to the judgement of the town. I entreat, if not too late, you will keep this affair a ſecret for ſome time. I am Dear Sir

your very humble ſervant.

Oliver Goldſmith.

GOLDSMITH'S LETTER TO GARRICK

[Number 139]

» 140 « [GOLDSMITH, OLIVER] • DAVID GARRICK. AUTOGRAPH MANUSCRIPT EPITAPHS AND VERSES on Oliver Goldsmith. 2 pp., folio, about 275 words. *With an engraved portrait of Garrick by Collyer after Gainsborough.* Bound into a full blue morocco volume, gilt, by RIVIERE.

The epitaphs constitute seven couplets and the poem entitled "Jupiter & Mercury" comprises sixteen amusing lines. The couplet entitled "An Extempore Epitaph" reads:

"Here lies Nolly Goldsmith, for shortness call'd Noll
Who wrote like an Angel, but talk'd like poor Poll."

The next epitaph comprises eight lines entitled "Another," and begins as follows:

"Reader here lies a Fav'rite son of Fame;
By a few outlines you will guess his Name:
Full of Ideas was his head, so full,
Had it not strength, they must have crack'd his scull . . ."

Then follow the lines "Upon Dr. Goldsmith's Characteristic Cookery."

"Are these the choice dainties the Doctor has sent us!
Is this the great Poet, whose works so content us!
This Goldsmith's fine feast, who has written fine books?
Heav'n sends us good meat, But the Devil sends Cooks."

Also bound in, is an A.L.s. by R. B. Adams relating to the above squibs on Goldsmith.

[See illustration]

» 141 « [GOLDSMITH, OLIVER] • The Citizen of the World; or Letters from a Chinese Philosopher, Residing in London, to his Friends in the East. 2 vols., 12mo, original calf, red leather labels; hinges cracked, title-leaves slightly time-discolored, small piece lacking at the top of one backstrip, slight foxing in text.

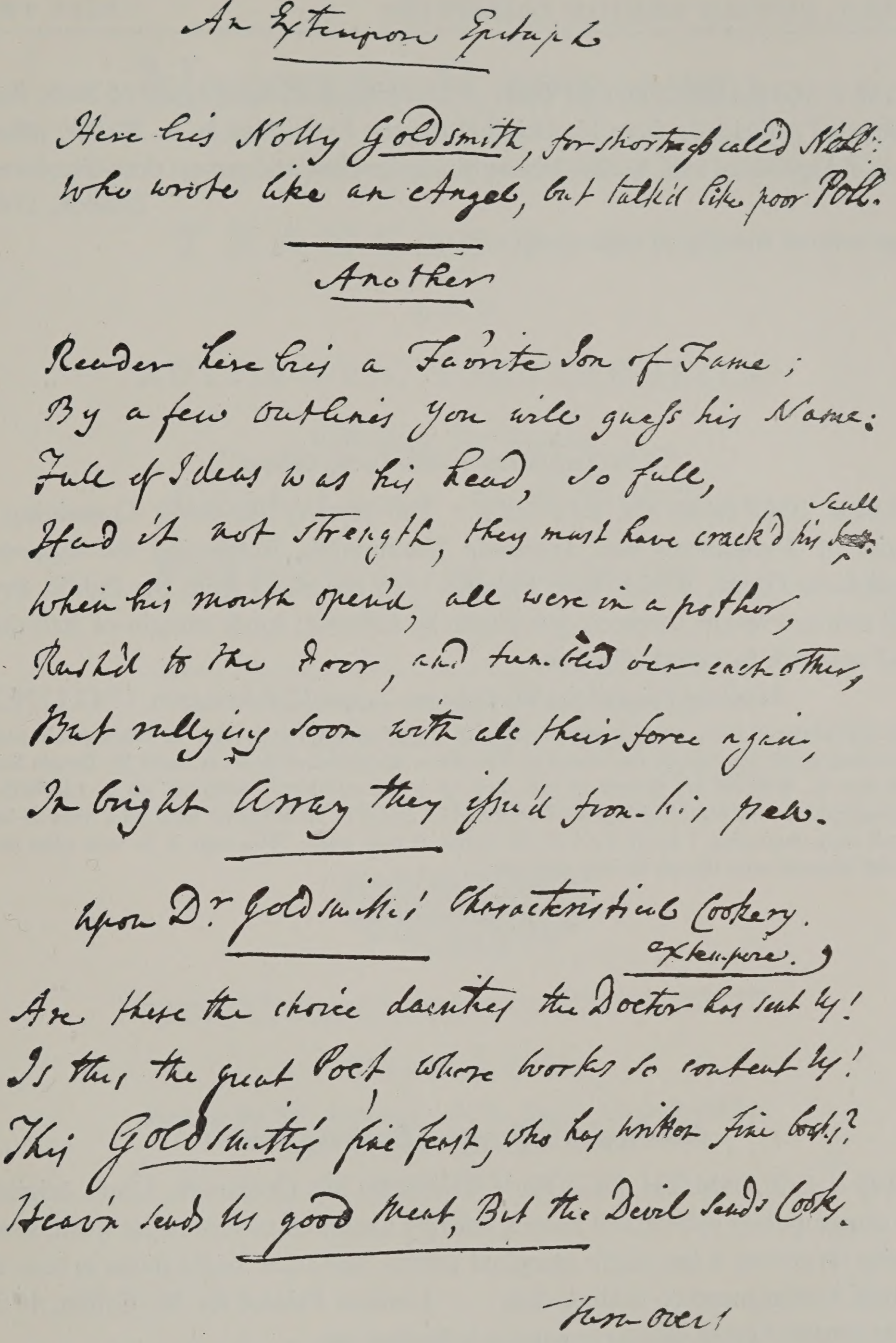
London: Printed for the Author;
and Sold by J. Newbery and W. Bristow, 1762

FIRST EDITION. Another issue of this work bears the imprint "Printed for J. Newbery" on the title-pages. The correct sequence has not definitely been determined. The first "i" in the pagination of p. vii of the Preface has been dropped.

» 142 « [GOLDSMITH, OLIVER] • The Citizen of the World; or Letters from a Chinese Philosopher, Residing in London, to his Friends in the East. 2 vols., 12mo, full contemporary calf; rebacked with original labels preserved, inner hinges cracked, slightly worn.

London: Printed for the Author;
and Sold by J. Newbery and W. Bristow, 1762

FIRST EDITION. Another issue of this work bears the imprint "Printed for J. Newbery" on the title-pages. The correct sequence has not definitely been determined. P. vii of the Preface is misnumbered v in this copy.



An Extempore Epitaph

Here lies Nolly Goldsmith, for shortness call'd Noll:
Who wrote like an Angel, but talk'd like poor Poll.

Another

Reader here lies a Favorite Son of Fame;
By a few Outlines you will guess his Name:
Full of Ideas was his head, so full,
Had it not strength, they must have crack'd his Scull:
When his mouth open'd, all were in a pother,
Rush'd to the door, and tumbled o'er each other,
But rallying soon with all their force again,
In bright Array they issu'd from his pate.

Upon Dr Goldsmith's Characteristical Cookery.
(extempore.)

Are these the choice dainties the Doctor has sent us!
Is this the great Poet whose works so content us!
This Goldsmith's fine feast, who has written fine books?
Heav'n sends us good meat, But the Devil sends Cooks.

Turn over

GARRICK'S EPITAPHS AND VERSES ON GOLDSMITH

[Number 140]

» 143 « [GOLDSMITH, OLIVER] • The Life of Richard Nash, of Bath, Esq; Extracted principally from his Original Papers. *Frontispiece by A. Walker;* offset. 8vo, old sprinkled calf, leather labels; hinges cracked, end-papers time-discolored. London, 1762

FIRST EDITION. With 2 pp. of advertisements at the end.

"The Supposed Cock-Lane Ghost"

» 144 « [GOLDSMITH, OLIVER] • The Mystery Revealed; Containing a Series of Transactions and Authentic Testimonials, Respecting the supposed Cock-Lane Ghost; Which have hitherto been concealed from the Public. 8vo, full crimson levant morocco, gilt edges, by RIVIERE; inner margin of half-title leaf repaired. In a cloth slip case.

London: Printed for W. Bristow . . . and C. Ethrington, 1742 [1762]

THE EXTREMELY RARE FIRST EDITION. This is one of two variants, with C. Ethrington's name appearing in the imprint on the title-page. The three misnumbered pages as noted by Temple Scott and Iolo A. Williams are present in this copy, as is the catchword "relations" on p. 14. With a bibliographical note regarding this work inscribed in pencil in an unknown hand on a front fly-leaf. A tall copy, measuring 7 14/16 by 4 11/16 inches. A note reads: "This copy is ⅛ inch taller than British Museum copy, though ⅛ inch narrower."

[See illustration]

Goldsmith's Essays—Entirely Uncut

» 145 « GOLDSMITH, OLIVER • Essays. By Mr. Goldsmith. 12mo, original or contemporary calf-backed boards, entirely uncut; edges somewhat worn, some stains on covers, a few slight marginal defects, and a few small stains in text. In a half brown morocco folding case. London: Printed for W. Griffin, 1765

FIRST EDITION, WHOLLY UNCUT, extremely rare in this uncut state.

This copy was issued without an engraved title-page and with the text ending at p. 187. Regarding this issue, Temple Scott states: "I lean to the conclusion that the issue of this book without the engraved title-page is the first issue, because most of the editions which followed it have the engraved title . . ." Writing in pencil by a former owner on the front end-papers.

THE

MYSTERY REVEALED;

Containing a SERIES of

TRANSACTIONS

AND

AUTHENTIC TESTIMONIALS,

Reſpecting the ſuppoſed

COCK-LANE GHOST;

Which have hitherto been concealed from the

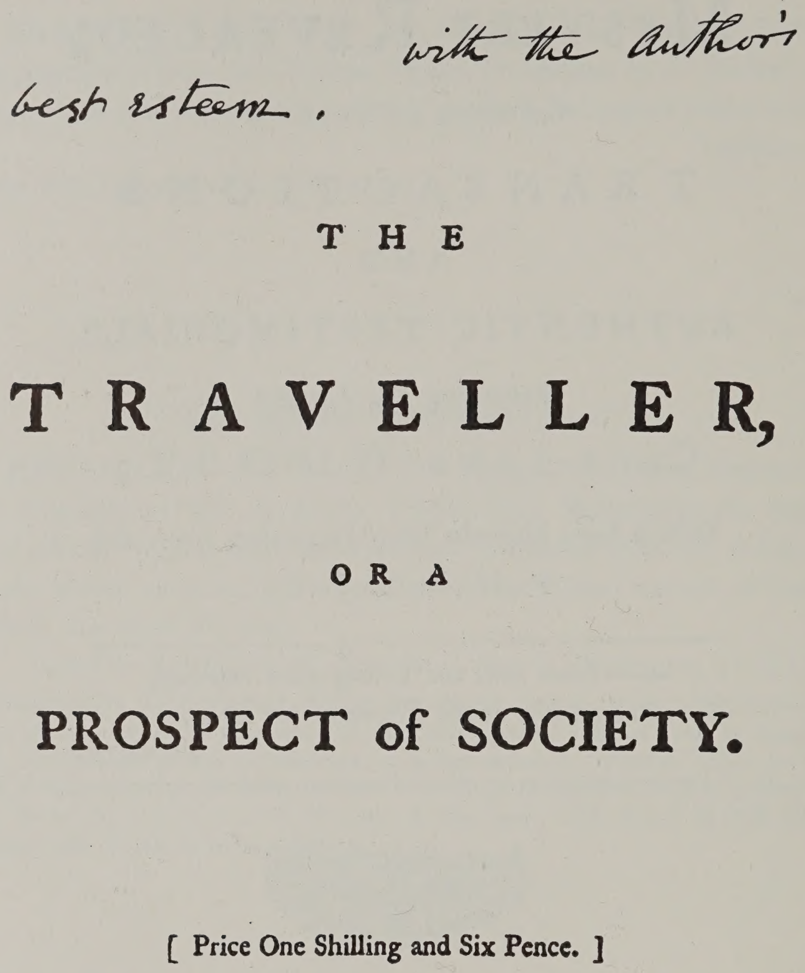
PUBLIC.

> —— *Since none the Living dare implead,*
> *Arraign him in the Perſon of the Dead.*
>
> DRYDEN.

LONDON:
Printed for W. BRISTOW, in St. Paul's Church-yard ;
and C. ETHRINGTON, York.
MDCCXLII.
1742

THE RARE FIRST EDITION OF GOLDSMITH'S WORK

[Number 144]



with the Author's
best esteem.

T H E

TRAVELLER,

OR A

PROSPECT of SOCIETY.

[Price One Shilling and Six Pence.]

[Number 146]

Presentation Copy from Oliver Goldsmith

» 146 « GOLDSMITH, OLIVER • The Traveller, or a Prospect of Society. A Poem. Inscribed to the Rev. Mr. Henry Goldsmith. By Oliver Goldsmith, M. B. 4to, full dark green levant morocco, gilt back, sides ornamented with elaborate gilt tooled panels, doublures of green levant morocco, uncut, by THE CLUB BINDERY. In a morocco-edged board slip case. London, 1765

A SUPERB COPY OF THE SECOND EDITION. In a choice binding. Presentation copy from Oliver Goldsmith, inscribed on the half-title: "with the author's best esteem." The half-title leaf shows a tiny hole and stain on the outer margin. With the Robert Hoe bookplate.

[See illustration]

"The Vicar"

Contains 19 of the 20 Points Listed by Williams

» 147 « [GOLDSMITH, OLIVER] The Vicar of Wakefield: A Tale. Supposed to be written by Himself. 2 vols., 12mo, original calf; hinges cracked, top and foot of the backstrips neatly repaired, covers and corners slightly rubbed, and a small tear in a few leaves of the text. In a half red morocco folding case.

Salisbury: Printed by B. Collins, 1766

FIRST EDITION, IN ORIGINAL CALF. This copy contains nineteen of the twenty points listed by Mr. Iolo Williams in his variant A and two misprints not noted by him in any of his variants. The present copy displays the following points:

Signature B4 in vol. II is misprinted B3.
P. 159 is incorrectly numbered 165 in vol. II.
The catchword "if" is omitted on p. 213 of vol. I.
On p. 15, vol. I, the first word [husband] is omitted.
With the following misprinted catchwords:
Vol. I, p. 71: "Within" misprinted for "Far."
Vol. I, p. 75: "This" misprinted for "The."
Vol. I, p. 77: "This" misprinted for "While."
Vol. I, p. 120: "pre" misprinted for "a."

Vol. II has the various misspellings of the work "Wakefield" in the headings, as follows:
P. 95: Waekcfield.
P. 113: Wakfeield.
P. 133: Wakfeield.
P. 144: Wakefild.
P. 168: Wakefild.
P. 177: Wakfeield.
P. 192: Wakefild.
P. 207: Wakfeield.
P. 210: Wakefild.
P. 218: Wakefild.
P. 223: Wakfeield.

The two misprints not noted by Mr. Williams are as follows: vol. I, p. 152, line 20: the word "securiry" misprinted for "security." Vol. II, p. 171, lines 3 and 4; "cherafulness" misprinted for "cheerfulness."

Mr. Williams states that he "should be inclined to say that Variant A represents the true 'first issue' of this book." The blank leaf [K12] of vol. I has not been bound in this copy. The margins of the title-leaves as well as a few other leaves show slight time-discoloration.

On the A. Edward Newton list of "One Hundred Good Novels."

» 148 « GOLDSMITH, OLIVER • The Beauties of English Poesy. Selected by Oliver Goldsmith. 2 vols., 12mo, full original calf, leather labels; covers slightly stained or rubbed, hinges cracked. In a cloth slip case. London, 1767

FIRST EDITION. With pp. 265-9 in vol. I misnumbered 165-9. Writing by a former owner on several of the pages.

» 149 « GOLDSMITH, OLIVER • The Good Natur'd Man: A Comedy. As Performed at the Theatre Royal in Covent-Garden. 8vo, wrappers (not original); a few small internal defects. In a cloth slip case. London, 1768

FIRST EDITION. FIRST ISSUE, without the catchword on p. 74, and with the "Epilogue"on one page only. The Prologue to this work was written by Samuel Johnson. The blank leaf at front, half-title leaf, and the leaf "Epilogue" are apparently from another and shorter copy. Mr. Newton has inscribed the title of the work on the front wrapper.

» 150 « GOLDSMITH, OLIVER • The Good Natur'd Man: A Comedy. As Performed at the Theatre-Royal in Covent-Garden. 8vo, full green levant morocco, gilt back, gilt edges, by RIVIERE; slight stains on two pages. London, 1768

FIRST EDITION. Second Issue, with the catch-word to the Epilogue on p. 74. The Prologue to this work was written by Samuel Johnson. Contains the half-title.

The Genuine First Edition with the Half-Title

» 151 « GOLDSMITH, OLIVER • The Deserted Village, A Poem. 12mo, full blue levant morocco, gilt back, gilt paneled sides, original wrappers bound in, by SANGORSKI & SUTCLIFFE; one or more small restorations to all the leaves, and some slight foxing. London: Printed for W. Griffin, 1770 [1769]

THE EXTREMELY RARE GENUINE FIRST EDITION, preceding the quarto edition by six months. There are three issues or variants of this edition, the above agreeing with Temple Scott's Variant A, with the following two exceptions:

The period after the word "Poem" on the title-page is misplaced. The printer's ornaments at the head of the first page of the dedication differ from those on the half-title of this copy.

The Extremely Rare First American Edition

» 152 « GOLDSMITH, OLIVER • The Deserted Village, A Poem. By Doctor Goldsmith. Small 8vo, full crimson levant morocco, gilt edges, by ROOT.

London: Printed. Philadelphia: Re-printed,
by William and Thomas Bradford, 1771

THE EXTREMELY RARE FIRST AMERICAN EDITION. A superb copy. With the half-title.

The First American "Vicar"

» 153 « [GOLDSMITH, OLIVER] • The Vicar of Wakefield: A Tale. Supposed to be written by Himself. 2 vols. in one, 12mo, original marbled sides, calf back and corners, leather label; binding worn, some pages stained, and some foxing in text. In a morocco-backed cloth folding case.

Philadelphia: Printed for William Mentz, 1772

FIRST AMERICAN EDITION. VERY RARE. The pagination is continuous. The work was issued without a half-title. The name "J Hubley" is inscribed on the first title-page.

"She Stoops to Conquer"

» 154 « [GOLDSMITH, OLIVER] • She Stoops to Conquer: or, The Mistakes of a Night. A Comedy. 8vo, full green levant morocco, gilt back, gilt edges, by RIVIERE. London, 1773

FIRST EDITION. As the bibliographical points of the early issues of this work are quite complicated, we give here the points of this copy as they compare with Mr. Iolo A. Williams different variants:

No half-title (but with the price indicated on the title-page) (Variant 2).
Preliminary pages with the epilogue by Craddock.
The character of "Diggory" omitted in the "Dramatis Personae" (Variant 1).
P. 8 is numbered (Variant 2).
P. 65 is misnumbered 56 (Variant 1).
Pp. 73-80 are misnumbered 81 to 88 (Variant 4).
Signatures L and L2 are correctly printed (Variant 4).
Pp. 81-8 are misnumbered 89, 74, 75, 92, 93, 78, 79, and 96 respectively (Variant 2).
Signature M is correctly printed, and signature M2 is misprinted K2 (Variant 2).
Pp. 89-96 are misnumbered 97 to 104 respectively and on p. 92 (misnumbered 100) the catchword is "Tony" instead of "Hastings" (Variant 1).
Pp. 97-106 are misnumbered 105 to 114 respectively (Variant 1).

The Locker-Lampson-Adam Copy

» 155 « GOLDSMITH, OLIVER • Retaliation: A Poem. By Doctor Goldsmith. Including Epitaphs on the most Distinguished Wits of this Metropolis. *Vignette portrait on the title-page.* 4to, full green straight-grain morocco. London: Printed for G. Kearsly, 1774

A FINE COPY OF THE FIRST EDITION. This is one of the copies without the "Explanatory Notes and Observations" and the list of errors, pp. 17-20. The errors in the text are uncorrected. The reading under the portrait on the title-page, "Published as the Act directs 18th April 1774," does not appear in this copy. The half-title is present.

Temple Scott claims that all copies of the first issue of the first edition should include these four pages, but Iolo A. Williams states that "Dobson, in his Oxford University Press Edition of Goldsmith's Complete Poetical Works, implies that the four pages of explanatory notes appear only in the second edition (issued a few days after the first). This appears to be a slip on his part, though so many copies of the first edition lack the last four pages, that I do not feel sure that part of the edition may not have appeared without them."

On the front fly-leaf is pasted a slip written by Frederick Locker-Lampson: "Retaliation. The first edition had originally only sixteen pages. To the 2d or 'new' edition two pages of Notes were added: & these were given to any purchaser of the first edition who ask'd for them. Therefore some of the 1st editions have them without any reference to them on the title-page—see advertisements of Public Advertiser of April 1774."

With the Frederick Locker-Lampson and R. B. Adam bookplates.

» 156 « GOLDSMITH, OLIVER • Retaliation: A Poem. By Doctor Goldsmith. Including Epitaphs on some of the most Distinguished Wits of this Metropolis. *Vignette portrait on title-page.* 4to, half red levant morocco, uncut; margin of one leaf repaired, a small tear in the same leaf, light text stains. London, 1774

SEVENTH EDITION CORRECTED, to which is added, some account of the life of the author. With the half-title.

» 157 « [GOLDSMITH, OLIVER] • An Impartial Character of the late Doctor Goldsmith; with a Word to his Encomiasts. A Poem. 4to, new boards. London, 1774

FIRST EDITION. With the half-title, and a leaf of advertisement at the end.

» 158 « [GOLDSMITH, OLIVER] • The Life of Dr. Oliver Goldsmith; written from Personal Knowledge, authentic Papers, and other indubitable Authorities. 8vo, full polished calf, gilt edges, by RIVIERE; title-leaf slightly stained and with a small tear in the upper margin, final leaf of text repaired and with two or three other small defects. London, 1774

FIRST EDITION.

» 159 « [GOLDSMITH, OLIVER] • WILLIAM HAWES An Account of the late Dr. Goldsmith's Illness, so far as relates to the Exhibition of Dr. James's Powders. Small 4to, half red levant morocco. London, 1774

THIRD EDITION with corrections and an appendix.

» 160 « [GOLDSMITH, OLIVER] • [SAMUEL J. PRATT.] The Tears of Genius. Occasioned by the Death of Dr. Goldsmith. By Courtney Melmoth. 4to, new cloth; small repair in half-title leaf, some slight foxing, and half-title slightly soiled. London, 1774

FIRST EDITION. With the half-title.

» 161 « [GOLDSMITH, OLIVER] • [JOHN TAIT.] The Druid's Monument, A Tribute to the Memory of Dr. Oliver Goldsmith. By the Author of the Cave of Morar. Small 4to, new cloth, gilt top. London, 1774

FIRST EDITION. With the half-title.

THE

HAUNCH OF VENISON,

A

POETICAL EPISTLE

TO

LORD CLARE.

By the late Dr. GOLDSMITH.

With a HEAD of the AUTHOR,
Drawn by HENRY BUNBURY, Eſq; and Etched by BRETHERTON.

LONDON:
Printed for G. KEARSLY, in Fleet Street; and J. RIDLEY, in St. James's Street.
MDCCLXXVI.

A RARE UNCUT COPY OF THE FIRST EDITION

[Number 162]

Uncut, and Very Rare in This State

» 162 « GOLDSMITH, OLIVER • The Haunch of Venison, A Poetical Epistle to Lord Clare. *Frontispiece portrait of the author, drawn by Henry Bunbury and etched by Bretherton;* slightly foxed, offset on title-leaf. 4to, with contemporary wrappers attached, uncut; slightly foxed, and a few very small marginal defects in two or three leaves. In cloth covers.

London: Printed for J. Ridley . . . and J. Kearsly, 1776

FIRST EDITION, UNCUT, measuring 11¼ by 8¾ inches. Very rare in uncut condition.

With the half-title displaying the price "One Shilling and Sixpence" and the words "Entered at Stationers Hall." There is another edition with the price "One Shilling" but without the legend "Entered at Stationers Hall." Thomas J. Wise is of the opinion, as is Temple Scott, that the issue bearing the higher price is the earlier, whereas Iolo A. Williams is inclined to give preference to the issue with the lower price.

[See illustration on the preceding page]

» 163 « GOLDSMITH, OLIVER • The Haunch of Venison, A Poetical Epistle to Lord Clare. 12mo, morocco-backed cloth. Dublin, 1776

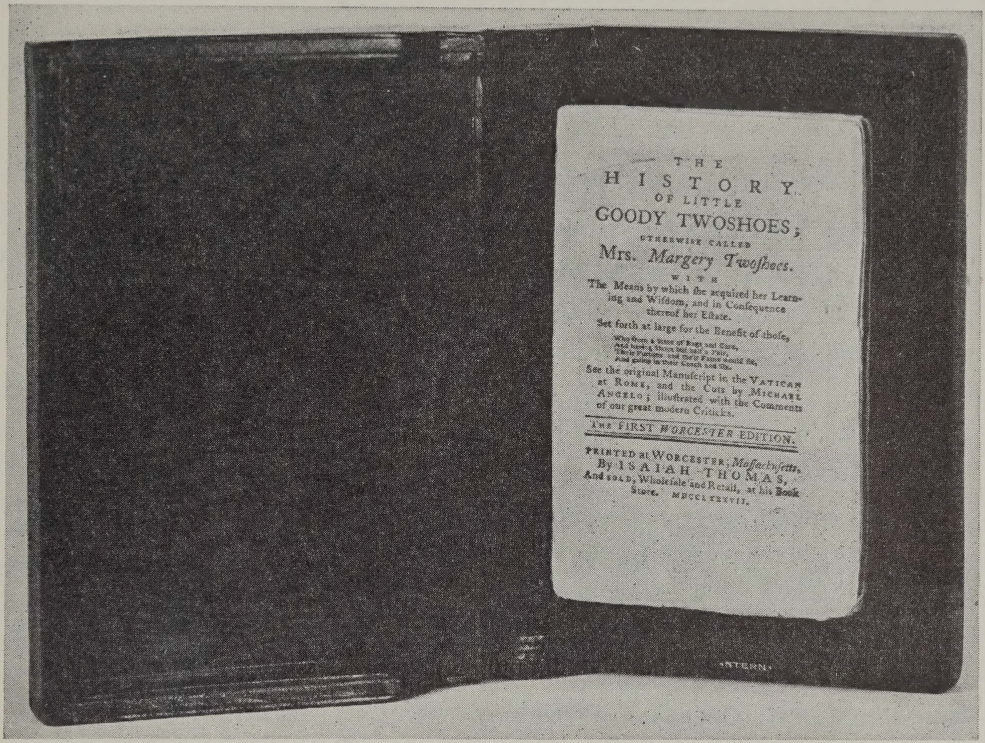
BELIEVED TO BE THE FIRST IRISH EDITION. With the half-title.

» 164 « GOLDSMITH, OLIVER • A Survey of Experimental Philosophy, Considered in its Present State of Improvement. *Illustrated with 24 plates.* 2 vols., thick 8vo, old calf; hinges cracked, slightly rubbed, and one leaf of text slightly torn. London, 1776

FIRST EDITION. Interleaved throughout with numerous pages of closely written manuscript articles on scientific subjects, also many marginals notes, etc., all in an unknown hand. On the half-title of vol. I two former owners have written down the provenance of these two volumes.

» 165 « [GOLDSMITH, OLIVER] • The History of Little Goody Two-Shoes; Otherwise called, Mrs. Margery Two-Shoes. *With cuts in text;* lacks a frontispiece. 32mo, old boards; rebacked, loose in binding, and one leaf [pp. 129-30] lacking. Dublin, 1782

EIGHTH EDITION, but believed to be the First Irish Edition. Lacks an end-leaf at the front.



THE
HISTORY
OF LITTLE
GOODY TWOSHOES;
OTHERWISE CALLED
Mrs. *Margery Twoſhoes.*
WITH
The Means by which ſhe acquired her Learning and Wiſdom, and in Conſequence thereof her Eſtate.
Set forth at large for the Benefit of thoſe,

See the original Manuſcript in the VATICAN at ROME, and the Cuts by MICHAEL ANGELO; illuſtrated with the Comments of our great modern Criticks.

THE FIRST *WORCESTER* EDITION.

PRINTED at WORCESTER; *Maſſachuſetts,*
By ISAIAH THOMAS,
And SOLD, Wholeſale and Retail, at his Book Store. MDCCLXXXVII.

[Number 166]

» 166 « [GOLDSMITH, OLIVER] • The History of Little Goody Twoshoes; otherwise called Mrs. Margery Twoshoes. *With cuts in text;* frontispiece lacking. 32mo, unbound, wholly uncut, mainly unopened. In a full brown levant morocco folding case. Printed at Worcester, Massachusetts. By Isaiah Thomas, 1787

THE EXTREMELY RARE FIRST WORCESTER EDITION of this celebrated juvenile, which for many years has been attributed to Oliver Goldsmith. A superb copy, wholly uncut, and almost entirely unopened, measuring 4⅝ by 2 15/16 inches. With 2 pp. of advertisements at the end. In all probability the frontispiece was never issued with this little volume.

✦ *Accompanying the above is a typewritten note by Mr. Newton reading: "A matchless copy as clean as new, and probably the only one extant in original sheets."*

[See illustration]

» 167 « GOLDSMITH, OLIVER • The Miscellaneous Works of Dr. Goldsmith. Containing all the Essays and Poems. 12mo, original calf, leather label; slightly rubbed and corners repaired, text somewhat time-discolored.
Printed at Boston, by P. Edes for Thomas & Andrews, 1793

FIRST AMERICAN EDITION. Writing on the outer side of the back cover.

» 168 « GOLDSMITH, OLIVER • She Stoops to Conquer; or, the Mistakes of a Night. A Comedy. Written by Dr. Goldsmith. Taken from the Manager's Book at the Theatre Royal, Covent-Garden. 12mo, contemporary marbled wrappers; wrappers slightly defective. In a cloth slip case.
London: Printed for R. Butters, *circa* 1795

» 169 « GOLDSMITH, OLIVER • The Poetical Works of Oliver Goldsmith, with Remarks . . . by The Rev. R. H. Newell. 7 *finely colored aquatint plates including the dedication page, all by Samuel Alken;* three offsets. 4to, roan-backed boards (not original), with the original paper label pasted down on the front cover, uncut; new end-papers. London, 1820

With the Nell Rose and Charles Van Cise Wheeler bookplate.

» 170 « GOLDSMITH, OLIVER • The Vicar of Wakefield: A Tale. With *24 colored aquatint plates, designed and etched by Thomas Rowlandson.* 8vo, full red straight-grain morocco, gilt back, decorated gilt panel on sides, doublures and fly-leaves of green watered silk, gilt edges. London: R. Ackermann, 1817 [1823?]

A FINE COPY. The "17" in the date on the title-page appears to have been supplied.

» 171 « GOLDSMITH, OLIVER • The Vicar of Wakefield. *Illustrated by William Mulready.* Square 8vo, full brown levant morocco, small onlays on backstrip, sides ornamented with a floral onlay of green morocco at corners, in the center of each cover is an oval design surrounding floral motifs of vari-colored morocco onlays, doublures of olive watered silk, gilt top, uncut, by RIVIERE. In a morocco-edged cloth slip case. London, 1843

FIRST EDITION with these illustrations.

» 172 « GOLDSMITH, OLIVER • Le Vicaire de Wakefield. Traduction Nouvelle . . . par Charles Nodier. *Illustrated by Tony Johannot.* Imp. 8vo, morocco-backed cloth, gilt edges; some foxing in text. Paris, *circa* 1850

» 173 « GOLDSMITH, OLIVER • The Works of Oliver Goldsmith. Edited by Peter Goldsmith. *Portrait and engraved title-pages;* slightly foxed. 4 vols., 8vo, half green polished calf, gilt tops, uncut; printed title-pages slightly foxed.
London, 1854

» 174 « GOLDSMITH, OLIVER • The Deserted Village. With an Introduction by William Andrews Clark, Jr. *Portrait.* 2 vols., folio and small 4to, vellum-backed boards, uncut. In a board slip case.
San Francisco: Printed for William Andrews Clark, Jr.
by John Henry Nash, 1926

ONE OF 200 COPIES. The small quarto volume is a facsimile of the first edition of the work.

» 175 « GOLDSMITH, OLIVER • The Collected Letters of Oliver Goldsmith. Edited by Katharine G. Balderston. 12mo, cloth-backed boards.
Cambridge: University Press, 1928

FIRST EDITION.

» 176 « GOSDEN, THOMAS • ORIGINAL WATERCOLOR DRAWING S. *"Gosden."* 9 by 5¾ inches. Bound in a 4to half morocco volume.

A wash drawing of Johnson's tomb in Westminster Abbey, with the following lettering as it appears thereon: "Samuel Johnson, L,L,D. Obiit XIII Die Decembris Anno Domini MDCCLXXXIV AEtatis Fuae LXXV."

» 177 « GOSDEN, THOMAS • ORIGINAL WATERCOLOR DRAWING S. *"Gosden."* 5⅝ by 8¼ inches. In a 4to half morocco volume.

A wash drawing of Watts' tomb in Bunhill Fields, Burying Ground. On the tomb is lettered "Sacred to the Memory of Isaac Watts, D.D. Died November 25, 1748, aged 75 years."

A Gosden Publication Bound by the Sportsman Binder

» 178 « GOSDEN BINDING, THOMAS • Anecdotes on the Origin and Antiquity of Horse-Racing, from the Earliest Times. *Mezzotint frontispiece. Proof by W. Giller after F. C. Turner.* 12mo, full old rose calf, gilt and blind tooled framework borders, with emblematic tooling in corners and a design of a sportsman impressed in gilt in centers of covers, gilt edges [by THOMAS GOSDEN]. In a cloth case. London: Thomas Gosden, Sportsman's Repository, 1825

A FINE SPECIMEN OF GOSDEN'S BINDING. With his bookplate.

An Excellent Example of Gosden Binding

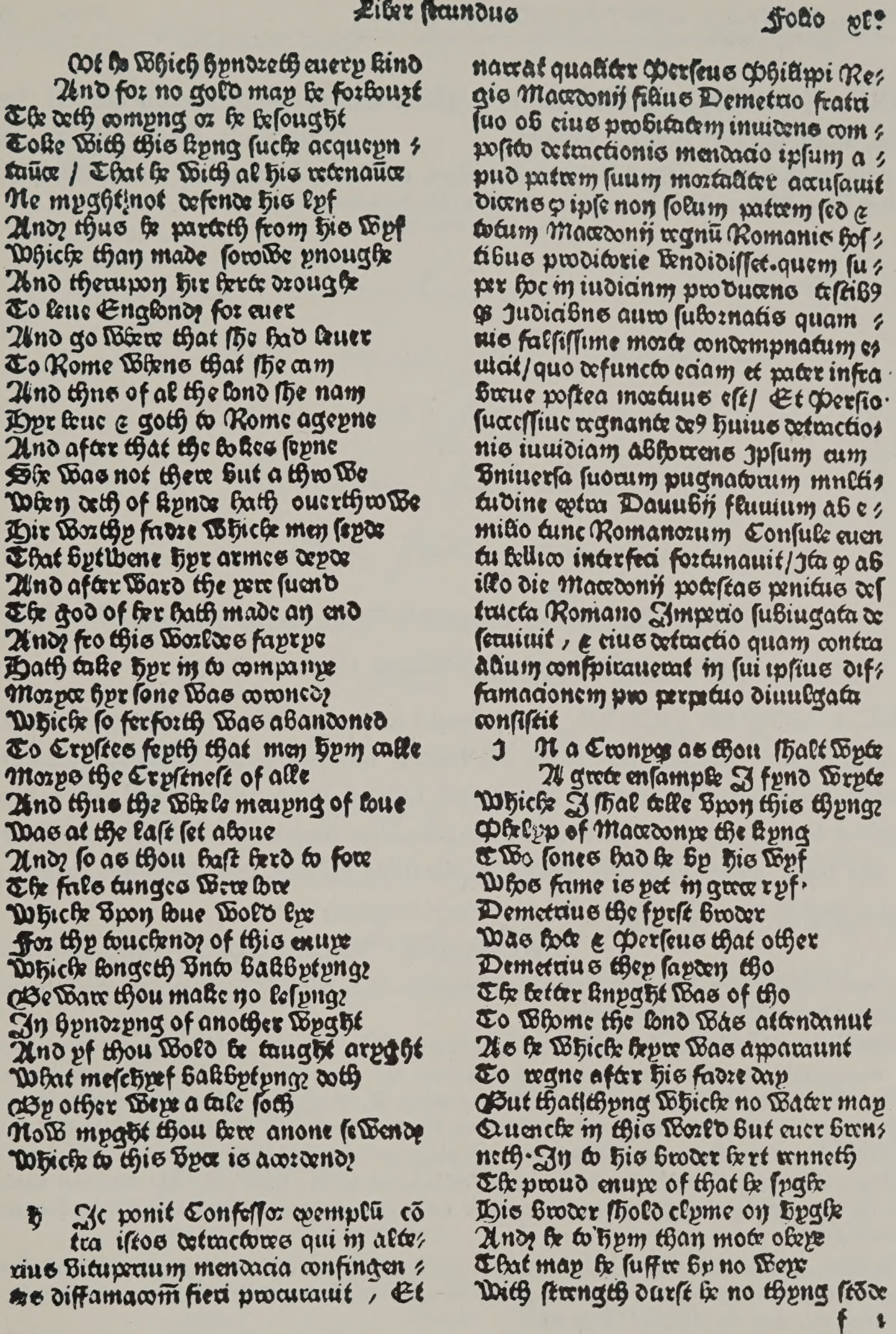
» 179 « GOSDEN BINDING, THOMAS • ALEXANDER MACKINTOSH. The Driffield Angler . . . Also a Short Treatise on Coursing, and the Training of Greyhounds. *Frontispiece.* 12mo, full fawn russia, emblematic tooling in gilt within blind and gilt tooled framework on sides, gilt emblematic tooling on back, gilt edges [by THOMAS GOSDEN]; very slightly rubbed. In a cloth case.

Gainsborough, n.d.

> ✦ *"One more name remains to be mentioned . . . Thomas Gosden, the sporting bookbinder, as he was known to his friends. You will search the English reference books in vain for anything more than a footnote in regard to this interesting character, but the late William Loring Andrews of New York made a special study of him and published it in a charmingly illustrated book, 'An English Nineteenth-Century Sportsman and Bibliophile.'*
>
> *"On his business card Gosden described himself as a bookbinder, publisher, and print-seller, but he was more than this: he was an excellent sportsman with rod and gun, and an ardent antiquarian . . . he created a style—that is enough. Examples of Gosden bindings cover almost invariably books on some form of sport; they are not now too easy to come upon . . ."*—A.E.N., *This Book-Collecting Game.*

» 180 « GOTHIC PRINTING • *One leaf of vellum displaying religious texts in Latin, printed in gothic characters of two fonts of type, rubricated, each page having 31 lines.* Small folio, half morocco. XVth Century

AN INTERESTING SPECIMEN OF RENAISSANCE TYPOGRAPHY. The last paragraph is from Chapter 4 of St. Matthew which begins as follows (translated): "Then Jesus was led by the spirit into the desert, to be tempted by the devil. And when he had fasted forty days and forty nights, afterwards he was hungry. And the tempter coming said to him: If thou be the Son of God, command that these stones be made bread . . ."



Liber ſecundus Folio xl.

Of he Which hyndreth euery kind
And for no gold may be forbouȝt
The deth comyng or he beſought
Toke With this kyng ſuche acqueyntaunce / That he With al his retenaunce
Ne myght not defende his lyf
And thus he parteth from his Wyf
Whiche than made ſorowe ynoughe
And therupon hir herte droughe
To leue Englond for euer
And go Where that ſhe had leuer
To Rome Whens that ſhe cam
And thus of al the lond ſhe nam
Hyr leue ⁊ goth to Rome ageyne
And after that the bokes ſeyne
She Was not there but a throwe
When deth of kynde hath ouerthrowe
Hir Worthy fadre Whiche men ſeyde
That bytwene hyr armes deyde
And afterWard the yere ſuend
The god of her hath made an end
And fro this Worldes fayrye
Hath take hyr in to companye
Moryce hyr ſone Was crowned
Whiche ſo ferforth Was abandoned
To Cryſtes feyth that men hym calle
Morys the Cryſtneſt of alle
And thus the Whele meuyng of loue
Was at the laſt ſet aboue
And ſo as thou haſt herd to fore
The fals tunges Were lore
Whiche vpon loue Wold lye
For thy touchend of this enuye
Whiche longeth vnto bakbytynge
BeWare thou make no leſynge
In hyndryng of another Wyght
And yf thou Wold be taught aryght
What meſchyef bakbytynge doth
By other Weye a tale ſoth
NoW myght thou here anone ſewende
Whiche to this vyce is acordende

H Ic ponit Confeſſor exemplū cō tra iſtos detractores qui in alterius vituperium mendacia confingentes diffamacōm fieri procurauit / Et narrat qualiter Perſeus Philippi Regis Macedonij filius Demetrio fratri ſuo ob eius probitatem inuidens compoſito detractionis mendacio ipſum apud patrem ſuum mortaliter accuſauit dicens ꝙ ipſe non ſolum patrem ſed ⁊ totum Macedonij regnū Romanis hoſtibus proditorie vendidiſſet. quem ſuper hoc in iudicium producens teſtibꝰ ꝗ Judicibus auro ſubornatis quamuis falſiſſime morte condempnatum euicit / quo defuncto eciam et pater infra breue poſtea mortuus eſt / Et Perſeo ſucceſſiue regnante deꝰ huius detractionis inuidiam abhorrens Ipſum cum vniuerſa ſuorum pugnatorum multitudine extra Danubij fluuium ab emilio tunc Romanorum Conſule euentu bellico interfeci fortunauit / Ita ꝙ ab illo die Macedonij poteſtas penitus deſtructa Romano Imperio ſubiugata deſeruiuit , ⁊ eius detractio quam contra alium conſpirauerat in ſui ipſius diffamacionem pro perpetuo diuulgata conſiſtit

I N a Cronyque as thou ſhalt Wryte
A grete enſample I fynd Wryte
Whiche I ſhal telle vpon this thynge
Phelyp of Macedonye the kyng
TWo ſones had he by his Wyf
Whos fame is yet in grete ryf·
Demetrius the fyrſt broder
Was hote ⁊ Perſeus that other
Demetrius they ſayden tho
The better knyght Was of tho
To Whome the lond Was attendaunt
As he Whiche heyre Was apparaunt
To regne after his fadre day
But that thyng Whiche no Water may
Quenche in this World but euer brenneth· In to his broder hert renneth
The proud enuye of that he ſyghe
His broder ſhold clyme on hyghe
And he to hym than mote obeye
That may he ſuffre by no Weye
With ſtrength durſt he no thyng ſtonde
f i

GOWER'S "CONFESSIO AMANTIS" PRINTED BY CAXTON

[Number 182]

» 181 « [GOUDY, FREDERIC] • Three Essays. By Augustin Birrell. Small folio, linen-backed boards, uncut. New York: Grolier Club, 1924

ONE OF 300 COPIES on Grolier hand-made paper, printed by Frederic and Bertha Goudy at the Village Press. With an A.L.s. by Augustin Birrell to Mr. Newton laid in.

The First Edition of Gower's "Confessio Amantis"

Printed by William Caxton

» 182 « GOWER [JOHN] • Confessio amantis. *164 leaves* (should be 222, including four blanks, but lacks 58 leaves, including the blanks), *gothic type, double columns of 44 and 46 lines, with capital spaces.* Folio, full olive brown crushed levant morocco, gilt tooled double fillet paneling with centered fleurons on the back, sides with gilt tooled triple fillet border, gilt dentelles inside, gilt edges, by RIVIERE. In a full green morocco solander case.

Westminster: William Caxton, 1493 [i.e. 1483]

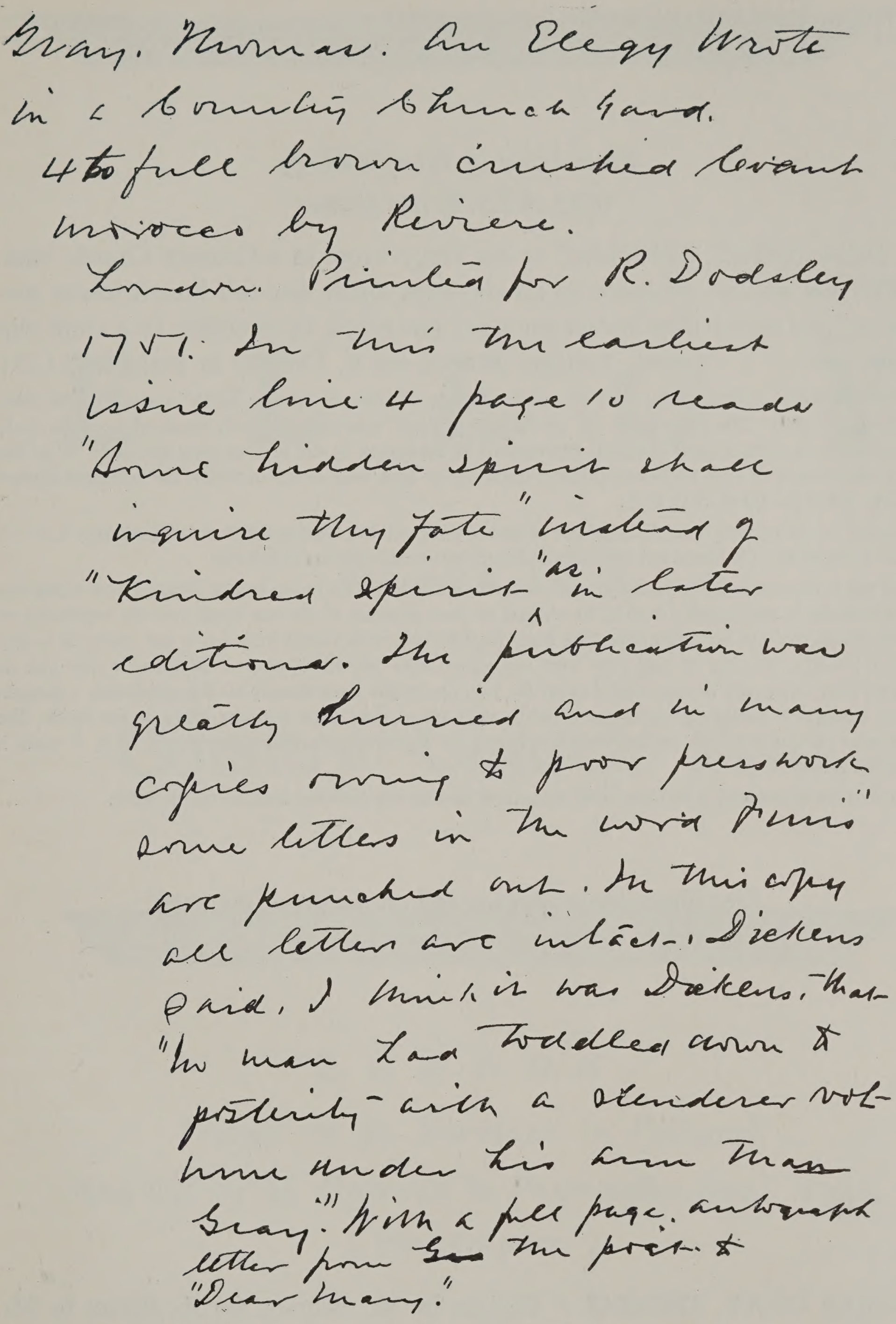
THE FIRST AND ONLY FIFTEENTH CENTURY EDITION of Gower's "Confessio Amantis," printed by William Caxton, England's first printer.

The leaves in this copy measure 11⅛ by 7⅞ inches (285 by 200 mm.). Although the lower margins are very ample, occasional headlines and foliations are trimmed into. The following leaves are lacking: 1-9 (three of which are blanks), 16, p1-2, p7-8, q1, r8, s1-2, t1, u8, and the concluding quires z, &, A, and B (8 leaves each), and C (6 leaves, the last blank). Of the missing printed leaves the first six (table of contents) and the last (with colophon) are supplied in facsimile. Leaf s8 is imperfect, lacking a diagonal half which has been replaced with blank paper; there are slight marginal repairs in leaf 10, and occasional slight waterstains on this leaf and elsewhere. A few leaves display inscriptions in court hand.

Hain 7835; Proctor 9654; Duff 166; Blades 53; De Ricci 48 (not listing this copy). ONLY SIX COPIES IN AMERICA, not including this one, are recorded in the 1919 Census. Only 19 known extant copies (not including this one) are recorded by De Ricci.

PROVENANCE. On leaf m4, verso, is an inscription reading: "This Booke belongeth to me John Tripp borne in the towne of calleis [Calais] in the year of our Redemption 1543 and I dyd write this in deptford . . . in Anno 1603 the 27 of Marche." With the eighteenth century book-label of Richard Hawksworth on the inside of the front cover and with the Ross Winans and Roderick Terry bookplates.

[See illustration on the preceding page]



Gray. Thomas. An Elegy Wrote in a Country Church Yard. 4to full brown crushed levant morocco by Riviere. London. Printed for R. Dodsley 1751. In this the earliest issue line 4 page 10 reads "Some hidden spirit shall inquire thy fate" instead of "Kindred Spirit" as in later editions. The publication was greatly hurried and in many copies owing to poor presswork some letters in the word "Finis" are punched out. In this copy all letters are intact. Dickens said, I think it was Dickens, that "No man had toddled down to posterity with a slenderer volume under his arm than Gray." With a full page autograph letter from ~~Gra~~ the poet to "Dear Mary."

A. EDWARD NEWTON'S COMMENT ON GRAY'S ELEGY

[Number 183]

First Issue of Gray's Elegy
With A.L.S. of the Author

» 183 « [GRAY, THOMAS] • An Elegy wrote in a Country Church Yard. *With two woodcut ornaments on the title-page.* Small 4to, full brown levant morocco, gilt tooled fillet border on sides, gilt edges, by RIVIERE. In a cloth slip case. London: Printed for R. Dodsley in Pall Mall, 1751

FIRST EDITION. FIRST ISSUE, with the reading on p. 10, line 4 "hidden Spirit" instead of the later "kindred Spirit." The loose letter "F" in the word "Finis" has been skillfully repaired from the back, and there are several small marginal restorations in the leaves. In the present copy the letter "r" of the catchword on p. 9 is in perfect alignment; some copies have been noted in which the letter has slipped down about an eighth of an inch.

Tipped in the volume is an A.L.s. by the author, 1 p., small 4to, Gloucester St., [London] May 3, 1759. To "Dear Mary." [Believed to be his cousin, Mary Antrobus,] reading as follows:

"It was I, that desired Bob to let you know, how glad I should be to see you in Town. I now repeat the same thing to you myself, & shall be obliged to your Mamma if she can spare you the beginning of next week, tho' but for a few days. The letter of Attorney, w'ch I send inclosed, is not meant to hinder your journey, but that in case your own inclination does not serve, or your Mamma is not—able to spare you, Dolly may be empower'd to act for you, for, as you have already 50 £ & Annuities, I thought you would like rather to buy in there (while they are so low) than into any other of the funds. The expence of this is a trifle, w'ch I shall be glad to pay myself, if you will come instead of it, & make it useless . . ."

Laid in the above copy is an interesting autograph note by Mr. Newton concerning the work.

[See illustrations opposite and on the preceding page]

» 184 « GRAY, THOMAS • Designs by Mr. Bentley, for Six Poems by Mr. Gray. *6 plates, and vignettes.* Folio, old tree calf; hinges cracked, half-title lacking, and several other small defects. London, 1753

FIRST EDITION.

AN

ELEGY

WROTE IN A

Country Church Yard.

LONDON:
Printed for R. DODSLEY in *Pall-mall*;
And ſold by M. COOPER in *Pater-noſter-Row*. 1751.
[Price Six-pence.]

THE FIRST ISSUE OF THE FIRST EDITION

[Number 183]

The Issue on Thin Paper

» 185 « GRAY, THOMAS • Odes by Mr. Gray. *Vignette on title-page.* Small 4to, old marbled boards, calf back, leather label; edges of covers somewhat rubbed, two thin spots and two tiny holes in the half-title leaf.

Printed at Strawberry-Hill, For R. and J. Dodsley, 1757

THE GENUINE FIRST EDITION printed on thin paper. The first book printed at the Strawberry Hill Press. In this copy on p. 8, line 17, the word "Ilissus" is so spelled, and on p. 16, line 19 there is a comma after the word "Swarm." With the half-title.

In reference to this work, we quote the following extract from "The [London] Times Literary Supplement," March 30, 1920, under the heading "A Strawberry Hill Forgery":

"Mr. Allen Hazen, working on the basis of the collection of Mr. W. S. Lewis, of Farmington, Connecticut, is preparing a bibliography of the Strawberry Hill Press, and has already discovered a large number of unrecorded variants of oddities. Among his discoveries are a number of forgeries perpetrated by Thomas Kirgate, Horace Walpole's sixth printer . . . The most sensational forgery that Mr. Hazen has so far discovered is none other than the thick paper 'Odes' which, although dated 1757, cannot, according to the evidence now discovered, have been printed before about 1790 . . ."

Bound in the above volume are the two following works: "The Prophecy of Famine," by Charles Churchill. Fifth Edition, London, 1763 (name cut from the half-title); and "Love Elegies," by James Hammond. Fourth Edition, London, 1757.

The Excessively Rare "Gray's Elegy" Printed by Aitken

» 186 « [GRAY, THOMAS] • The Grave. A Poem. By Robert Blair. To which is added an Elegy written in a Country Church-Yard. By Mr. Gray. 12mo, full red morocco, gilt, gilt edges, by ROOT.

Philadelphia: Printed and sold by R. Aitken, 1773

FIRST PHILADELPHIA EDITION.

> ✦ *"Aitken—who, it may be remembered, published the first English Bible in America, with the permission and endorsement of Congress, in 1782—published in 1773 from his shop in Front Street, opposite the London Coffee House, Blair's 'Grave,' to which was added 'An Elegy Written in a Country Churchyard,' by Mr. Gray."*—A.E.N., *This Book-Collecting Game.*

» 187 « GRAY, THOMAS • An Elegy written in a Country Church-Yard. An Introduction by J. S. Wilson & a Foreword by William Andrews Clark, Jr. *Frontispiece portrait.* 2 vols., folio and 8vo, vellum-backed boards, uncut. In a board slip case.

San Francisco: Printed for William Andrews Clark, Jr.
by John Henry Nash, 1925

ONE OF 250 COPIES. With the printed presentation slip from William Andrews Clark, Jr., tipped in at the front of the volume. The 8vo volume is a facsimile of the Frederick Locker-Lampson copy of the first edition of the work.

» 188 « GRAY, THOMAS • Ode on the Pleasure arising from Vicissitude. Left unfinished by Mr. Gray, and since completed. With an Introduction by Leonard Whibley. *With a reproduction in colors of a Rowlandson drawing.* 2 vols., 4to, vellum-backed boards and sheets fastened by a silk cord in a folder. In a board slip case. San Francisco: Printed for William Andrews Clark, Jr. by John Henry Nash, 1933

ONE OF 200 COPIES. With the printed presentation slip from William Andrews Clark, Jr., tipped in at front of volume. The volume in sheets, in a folder, is a facsimile of the first edition of the work.

» 189 « GREEN, J. R. • A Short History of the English People. *Illustrated.* 4 vols., 8vo, cloth, gilt tops, uncut. New York, 1895

FINELY ILLUSTRATED EDITION. With the Carl Edelheim bookplate.

» 190 « [GREEN, THOMAS] • Extracts from the Diary of a Lover of Literature. 4to, cloth-backed boards; binding worn, inner joints broken, and author's name placed on title in ink. Ipswich, 1810

FIRST EDITION. With a biographical sketch of the author written on fly-leaf by a C. Francis, dated 1862.

[END OF FIRST SESSION]

SECOND SESSION

Thursday, May 15, 1941, at 2 p.m.

CATALOGUE NUMBERS 191 TO 443 INCLUSIVE

» 191 « GREENAWAY, KATE • ORIGINAL WATERCOLOR DRAWING s. *"K G."* 5¾ by 4⅝ inches. Tipped to a green silk doublure within a green silk frame, in a full red levant morocco folder, gilt tooled and lettered: "Original Greenaway Watercolour Drawing. A.E.N.—1914," by ROOT.

A DELIGHTFUL AND CHARACTERISTIC DRAWING. Depicts a group of happy children beneath an apple tree. A young girl is trying to make the apples fall by prodding the branches with a long rod. A little boy is raptly watching her. Three other children are gathering up the fallen fruit.

» 192 « GREENAWAY, KATE • ORIGINAL WATERCOLOR DRAWING signed *"K. G."* 5¾ by 5 inches. Matted and framed.

Depicts two children and a stile. One of the little girls is seated upon the topmost rung looking dreamingly around her, while her companion is standing near with three poppies in her hand.

» 193 « GREENAWAY, KATE • ORIGINAL WATERCOLOR DRAWING signed *"K. G."* 8½ by 6¾ inches. Matted and framed.

Depicts a group of four young ladies under the age of ten. Two are seated beneath an apple tree whose fruit-laden boughs bend over a grassy river bank. Two of the group are seated upon a bough perilously balanced over the water's edge. Sailing ships are gliding lazily in the distance.

» 194 « GREENAWAY, KATE • Under the Window. *Colored illustrations by Kate Greenaway.* Small 4to, original pictorial boards, with the dust jacket; the jacket slightly torn in a few places. In a half red morocco slip case.

London [1878]

FIRST EDITION. AN IMMACULATE COPY. First Issue, with the reading "End of Contents" at the foot of p. 14, and with the printer's imprint on the verso of the title-page.

Tipped in the volume is a D.s. by Kate Greenaway for royalties received from Edmund Evans for the above work. The document is dated December 1, 1879.

This is the work which gave Kate Greenaway the wide favor she retained till her death.

» 195 « GREENAWAY, KATE • Language of Flowers. *Colored illustrations by Kate Greenaway.* 12mo, original pictorial boards; slightly rubbed.

London [1884]

FIRST EDITION.

» 196 « GREENAWAY, KATE • Almanack for 1891, and 1893, *2 copies of the latter in variant bindings. Illustrated in color by Kate Greenaway.* Together 3 vols., 24mo, original bindings. In half morocco slip cases. London [1890-2]

» 197 « GREENWOOD, C. AND J. G. • Map of London. Made from an actual survey . . . by C. & J. Greenwood. Engraved by Josiah Neele. *With engraved view of London.* Three sectional map, each linen-backed and folded to 8vo. Enclosed in calf solander case. London, 1830

» 198 « GREVILLE, CHARLES C. F. • The Greville Memoirs. A Journal of the Reigns of King George IV. and King William IV. Edited by Henry Reeve. 3 vols., 8vo, half red morocco, gilt backs, gilt tops, by TOUT. London, 1874

FIRST EDITION OF THE FIRST SERIES. EXTRA-ILLUSTRATED by the insertion of about 65 engraved portraits and views.

A Fine Grolier Binding with the Backstrip Unrestored

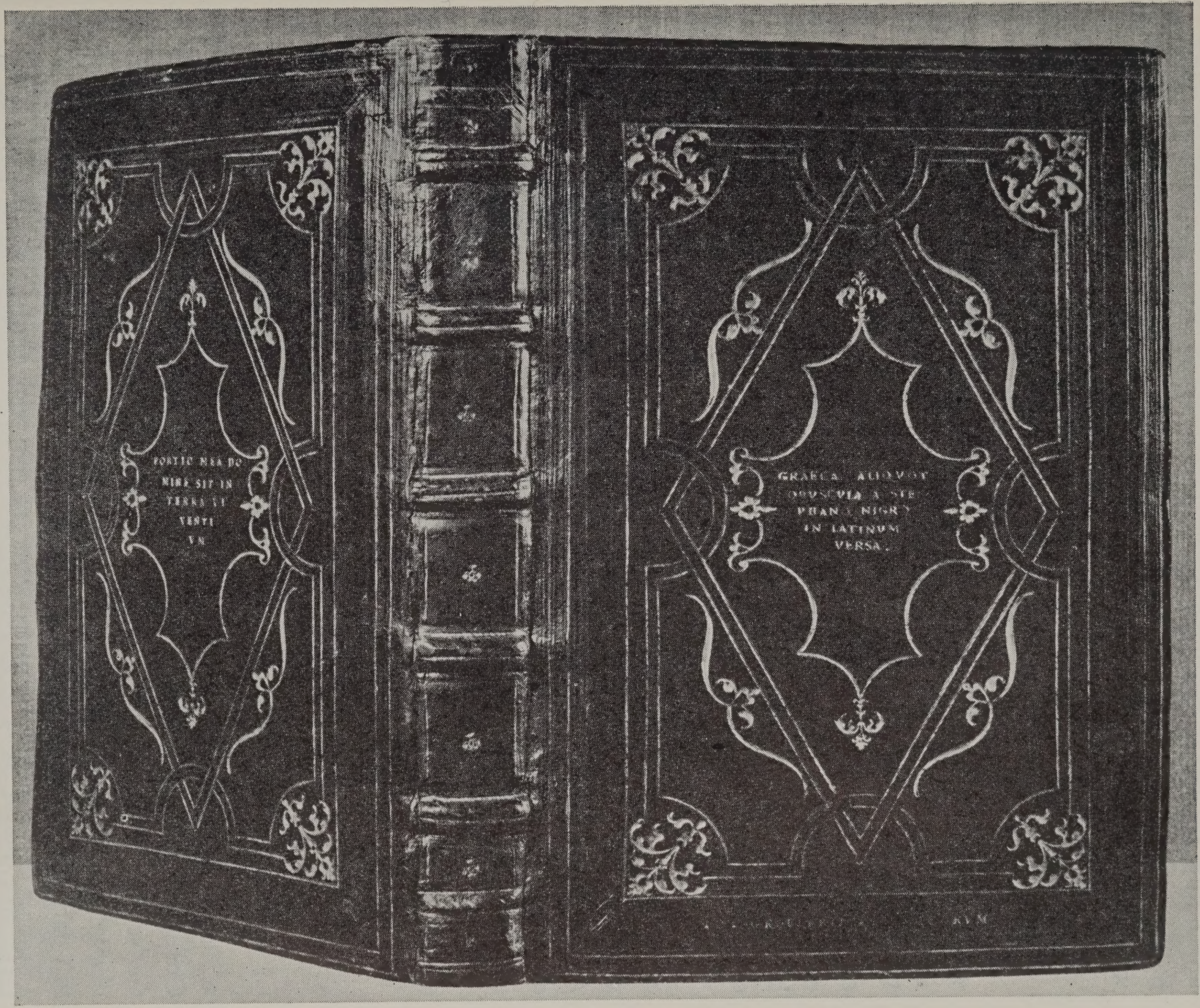
» 199 « GROLIER, JEAN • STEPHANUS NIGER. Stephani Nigri elegãtissime è greço Author subditor Trãslationes uidelicet. Philostrati Icones. Pythagore, Carmē aureu Athençi collectanea Musonij pnilosophi . . . *Titles within woodcut borders.* 4 parts in one vol., small 4to, full contemporary black calf, gilt interlaced bands and arabesques in a geometrical pattern. Lettered in gilt in center of front cover as follows: "Graeca Aliquot/ Opuscula A Ste/ phano Nigro/ In Latinum/ Versa," and at the bottom: "Io. Grolierii Et Amicorum." Lettered on back cover as follows: "Portio Mea Do/ mine Sit In /Terra Vi/venti/um." Corded back with small gilt flowers in each panel, vellum fly-leaves, gilt edges. In a morocco case. [Colophon:] Impressum Mediolani per Io. de Castelliono . . . M.D.XXI Mensis Iulij [1521]

A FINE SPECIMEN OF A GROLIER BINDING with the original back which is most unusual. [There are a few imperceptible restorations at the edges and corners.] A beautiful, clean copy of the text, which is exceedingly rare and not mentioned by Brunet.

M. Le Roux de Lincy mentions Nigri's "Dialogues," 1517, which is also dedicated to Grolier, but does not mention the present volume. At the time of de Lincy's compilation this book was buried in the Britwell Library and was therefore inaccessible to bibliographers. It was previously in the great Heber Collection with the stamp "Bibliotheca Heberiana" on the front end-leaf. It was unknown to bibliographers generally, until it appeared in the Britwell sale in 1920. Laid in is a letter from Ellis, the purchaser of the volume in the Britwell sale. It is dated October 21, 1921 and relates to the volume.

> ✦ *A penciled note by Mr. Newton on a leaf accompanying the above reads as follows. "These untouched Groliers are becoming very scarce. This has a good pedigree."*
>
> ✦ *"I have only one example which deserves to be called a 'museum piece'—a fine, unrestored Grolier with an unexceptionable provenance."*—A.E.N., *This Book-Collecting Game.*

[See illustration]


PORTIO MEA DO
MINE SIT IN
TERRA VI
VENTI
VM
GRAECA ALIQVOT
OPVSCVLA A STE
PHANO NIGRO
IN LATINVM
VERSA.

DEDICATED TO JEAN GROLIER: NUMBER 199

» 200 « GROLIER CLUB • A Decree of Star Chamber concerning Printing. Made July 11, 1637. Reprinted by the Grolier Club, from the First Edition by Robert Barker, 1637. *Colored seal on title-page.* 8vo, illuminated Japan paper wrappers. In cloth slip case. New York, 1884

ONE OF 150 COPIES. The first publication of the Grolier Club.

» 201 « GROLIER CLUB • The Philobiblon. Edited from the best manuscripts and translated into English with an Introduction and Notes by Andrew Fleming West. 3 vols., small 4to, full claret, green, and orange levant morocco, with elaborate gilt framework design on sides, the center of each cover with the seal of the Grolier Club in gilt; doublures of vellum; gilt backs and tops, uncut, by STIKEMAN. Each volume in a board slip-case. New York, 1889

ONE OF 297 COPIES. With bookplate of Oscar Aurelius Morgner in each volume.

» 202 « GROLIER CLUB • Facsimile of the Laws and Acts of the General Assembly for their Majesties Province of New-York. With an Historical Introduction, Notes on the Laws, and Appendices, by Robert Ludlow Fowler. Folio, original limp vellum, uncut; back soiled. In board slip case.

New York: Grolier Club, 1894

ONE OF 312 COPIES.

A Leaf of the Gutenberg Bible

With Two Complete Chapters from "Isaiah"

» 203 « GUTENBERG BIBLE • A Noble Fragment being a Leaf of the Gutenberg Bible, 1450-55. With a Bibliographical Essay by A. Edward Newton. *Gothic type, double columns, 42 lines to the page; with capitals, page headings, and chapter numbers in red and blue, and initial strokes in red, by the rubricator.* Folio, full dark blue morocco. New York: Gabriel Wells, 1921

A GENUINE LEAF FROM THE GUTENBERG BIBLE, THE FIRST BOOK PRINTED FROM MOVABLE TYPE, produced at Mainz by Johann Gutenberg *circa* 1450-5.

The leaf begins in the middle of verse II, chapter XXVI of Isaiah: "Lord, *when* thy hand is lifted up, they will not see . . . ," continuing to the end of the chapter. The whole of chapters XXVII and XXVIII are present. The words "Woe to Ariel" end the leaf these being the first words of chapter XXIX.

Laid in is the original prospectus issued by Gabriel Wells.

» 204 « GUTENBERG BIBLE • [Biblia Latina.] *Facsimile of the 42-line Bible, Mainz, 1450-5, with additional letters in alternate red and blue, miniated throughout, with illuminated borders in colors and gold.* 2 vols., thick folio, full brown morocco, stamped in blind. [Leipzig: Insel Verlag, 1913-4]

ONE OF 300 COPIES of this superb facsimile of the first important printed book.

» 205 « [HALIBURTON, THOMAS C.] • Traits of American Humour, by Native Authors. 3 vols., 12mo, original cloth, uncut; inner hinges cracked. London, 1852

» 206 « [HALIBURTON, THOMAS C.] • The Americans at Home. 3 vols., 12mo, original cloth. London, 1854

» 207 « HALL, EDWARD • *A set of six magnificent colored plates depicting Dick Turpin's Ride to York, designed and drawn upon stone by Edward Hall;* each plate backed with heavy paper, and a small repair in the lower margin of three plates. Oblong folio, marbled board sides, morocco back and corners, leather label on front cover, original pictorial wrappers bound in; stain on verso of the front wrapper. Twickenham, June, 1835

AN EXTREMELY RARE SERIES of colored plates, all in brilliant state, comprising:

I: Capture and Death of King: Flight of Turpin.
II: Turpin's Flight through Edmonton.
III: Encounter of the York Stage by Turpin.
IV: Interview between Turpin and the Gipsy Queen on Goneby Hill.
V: Deceived by the fog Turpin mistakes Sir Luke Rookwood for the Phantom Tom King.
VI: Death of Black Bess, Escape of Turpin and Seizure of the Patrico.

The front wrappers bears the letterpress headed "Turpin's Ride to York," and the six scenes listed above, but in a much smaller scale and in uncolored state.

» 208 « HALL, SAMUEL C. • A Book of Memories of Great Men and Women of the Age, from Personal Acquaintance. *Illustrated.* 2 vols., square 8vo, full blue levant morocco, gilt backs, gilt tops, uncut, by R. W. SMITH. London, n.d.

EXTRA-ILLUSTRATED and extended to two volumes from one by the insertion of about 180 engraved portraits and views. Also inserted in the volumes are 13 A.L.s. which include those of Leigh Hunt, Samuel Rogers, Jane Porter, Mary R. Mitford, L. E. Landon, and Lady Blessington.

A Shakespeare Source Book

» 209 « [HALLE, EDWARD] • The Vnion of the two noble and illustre famelies of Lancastre & Yorke. *691 leaves* (should be 692, but lacks the last blank leaf), *gothic type; wide historiated woodcut border on the title-page.* Thick 4to, full brown morocco, gilt and blind tooled on sides and back, the former with the monogram and coronet of the Marquess of Lothian, stamped in gilt in the center, gilt over marbled edges, by ORROCK; title-page frayed partly affecting the edge of the border, and mounted, a number of leaves slightly water-stained. [London: Rychard Grafton,] 1550

THE RARE FOURTH EDITION, suppressed in 1555 by Act of Parliament. Very few copies escaped destruction. The Short-Title Catalogue lists only eight copies. With the Newbattle Abbey book-label.

» 210 « HALSEY, R. T. H. • The Boston Port Bill. As pictured by a London Cartoonist. *Portraits and other illustrations.* 8vo, full calf, gilt, gilt top, uncut. In a board slip case. New York: Grolier Club, 1904

ONE OF 325 COPIES.

» 211 « HALSEY, R. T. H. • Pictures of Early New York on Dark Blue Staffordshire Pottery. Together with Pictures of Boston and New England, Philadelphia, the South and West. *With fine reproductions in color.* Imp. 8vo, full original vellum, uncut, in the original cloth jacket. New York, 1899

ONE OF 30 COPIES ON IMPERIAL JAPAN PAPER. A beautiful book. With the Robert Hoe bookplate.

» 212 « HAMERTON, PHILIP G. • Etching & Etchers. *Illustrated.* 8vo, original cloth, gilt top; slightly rubbed. London, 1876

SECOND EDITION, with additional material. With the R. B. Adam bookplate.

Believed to Be the First Edition

» 213 « HANDEL, GEORGE F. • Messiah. An Oratorio. As it is Perform'd at the Theatre-Royal in Covent-Garden. Set to Musick by Mr. Handel. Majora Canamus. 4to, half black morocco; skillful minor restorations to lateral margins of leaves, name on title-page. London: Printed for J. Watts, 1758

Believed to be the very rare first edition. We have been unable to locate this in the bibliographies and catalogues consulted.

The volume consists of text only. Contains a title-leaf which is [A1] and continues to [B4] in fours. This oratorio is believed by many to be the greatest in the history of music.

"Far from the Madding Crowd"
The Original Manuscript of More Than 150,000 Words

» 214 « HARDY, THOMAS · ORIGINAL AUTOGRAPH MANUSCRIPT of "Far from the Madding Crowd," unsigned, comprising over 150,000 words, written on 597 pages, small 4to. Bound in full blue levant morocco volume, title lettered in gilt on the front cover and the backstrip, by RIVIERE.

THE ORIGINAL AUTOGRAPH MANUSCRIPT OF ONE OF HARDY'S FINEST NOVELS, and apparently the only important manuscript of this author not in a permanent home, differing in many respects from the final printed version, especially the portion describing the death of Fanny [vol. II, chapter XIII, London, 1874.] The portion not appearing in the book follows:

"Bathsheba's eager eyes were not directed to the upper end. By the dead girl's side, enclosed by one of her arms, was the object of the search:—

A curious frame of Nature's work,
A flow'ret crushed in the bud,
A nameless piece of Babyhood,

neatly apparelled in its first & last outfit for earth—a miniature wrapping of white linen—with a face so delicately small in contour & substance that its cheeks & the plump backs of its little fists irresistibly reminded her, excited as she was, of the soft convexity of mushrooms on a dewy morning.

"Fanny was framed in by that yellow hair of hers, just as she had slept hundreds of time in this house, with the exception of the fresh colour which had formerly adorned her. There was no longer any room for doubt as to the origin of the curl owned by Troy. She appear rounder in feature & much younger than she had looked during the latter months of her life. Her hands had acquired a preternatural refinement, & a painter in looking upon them might have fancied that at last he had found the fellows of those marvellous hands & fingers which have served as originals to Bellini.

"The youth & fairness of both the silent ones withdrew from the scene all associations of a repulsive kind—even every unpleasant ray. The mother had been no further advanced in womanliness than had the infant in childhood; they both had stood upon the threshold of a new stage of existence, & had vanished before they could well be defined as examples of that stage. They struck upon the sense in the aspect of incipiency, not in that of decadence. They seemed failures in creation, by nature interesting, rather than instances of dissolution, by nature frightful.

"But what was all this to her who stood there? A thought of a few moments, which pity & a common sex insisted upon introducing. Then Bathsheba was in the real world again, & other than the highly poetical aspects of this scene returned upon her mind. Her head sank upon her bosom, & the breath which had been bated in suspense, curiosity, & interest, was exhaled now in the form of a whispered wail: Oh-h-h!"

Then follows the four sentences of the paragraph beginning "her tears fell fast," but note—the important fourth sentence is another left-hand interpolation by Hardy. The fifth sentence, "Fanny's Face was framed" of course does not appear here in the MS. since it has appeared above in the quoted passage, but the final sentence, as Hardy originally wrote it, begins: "But even Bathsheba's heated fancy failed to endow that innocent white countenance with any triumphant consciousness." Evidently he changed his mind about Bathsheba! The passage beginning "Oh I hate her" has "them" for "her" throughout. "If she had only lived, of course, in MS. Otherwise, no changes in the chapter." The manuscript displays a number of corrections and additions in the handwriting of the author.

Inserted at the front of the volume is a most interesting A.L.s. by Hardy in reference to the manuscript, 2 pp., 12mo. Max Gate, Dorchester, January 23, 1918. To Reginald Smith. The letter reads: "How surprising that you should have found the MS. of Far from the Madding Crowd! I thought it 'pulped' ages

[Continued

Number 214—*Concluded}*

ago. And what a good thought of yours—to send it to the Red Cross, if anybody will buy it.

"What I should best like you to do in forwarding is to send it as from yourself (which of course it w'd be), & if you like, to add that it is sent with my approval in which I wrote the missing page [107] as you suggested. Any other details you can add as to its being lost for so many years (more than 40) &. &. would add to whatever value it may possess. I am sending separately the missing page.

"I mention—what you may already have thought of, that if the sheets are at present loose they should be fastened together before you part with them. I suppose there is not time to have them bound? which makes people bid higher. (How shameless I am to try to puff my own MS! But an author's proper modesty is cast to the winds in these times for this cause.) . . ." Hardy also mentions his work *The Hand of Ethelberta.* With a postscript, signed with initials.

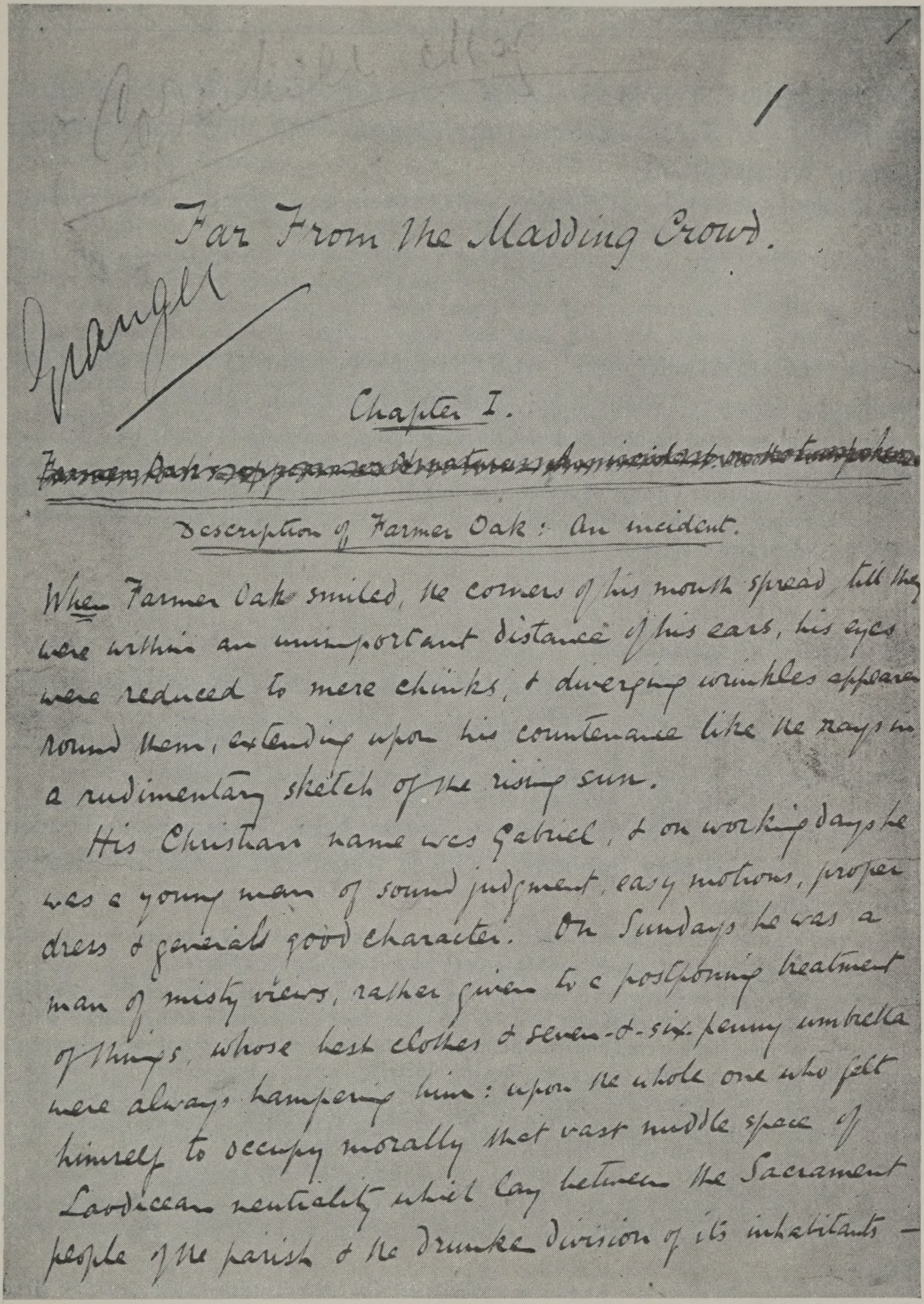
Tipped in at the back of the volume is an A.L.s. by Mrs. Hardy to Mr. Newton in which she also writes of the manuscript, 4 pp., 12mo. Max Gate, Dorchester, August 4, 1918: "I am writing for my husband to thank you for your interesting letter. He hopes to be able to write a few lines to you soon but just at present he finds himself unable to cope with his correspondence.

"He is pleased to know that the MS. of his novel 'Far from the Madding Crowd' has found a place in your library, & hopes it may long remain there. The afternoon it was sold he & I visited the old home where it was written. We sat in the garden & looked up at the little window under which he sat as he wrote, more than forty years ago . . ." With a portrait of the author laid in the volume.

This manuscript appeared in the British Red Cross sale sold by Messrs. Christie, Manson & Woods on April 22-5, 1918. Page 107 of the manuscript which was missing, was re-written by Mr. Hardy in January, 1918.

> ✦ *Accompanying the manuscript are two typed sheets bearing the above quoted passages, with the following autograph inscription by Mr. Newton at the top of the first sheet: "Hardy, Thomas Manuscript of one of Hardy's finest novels! When it was shown at the Grolier Club exhibition in 1940 Carroll Wilson made a careful comparison of the MS. with the printed text. The publishers of the novel thought best to delete the very beautiful description of the dead child." A few of the foregoing words are in pencil.*
>
> ✦ *"Not long since, quite unexpectedly, the original draft of 'Far from the Madding Crowd' turned up in London. Its author, when informed of its discovery wrote saying that he had 'supposed the manuscript had been pulped ages ago.' One page only was missing; Mr. Hardy supplied it. Then arose the question of ownership, which was gracefully settled by sending it to the auction-room, the proceeds of the sale to go to the British Red Cross. I cannot say that the bookseller who bought it gave it to me exactly, but we both agree that it is an item which does honor to any collection. Although it is the original draft, there are very few corrections or interlineations . . ."*— A.E.N., *"The Amenities of Book-Collecting."*

[See illustration]



Cornhill Mag

1

Far From the Madding Crowd.

Granger

Chapter I.

~~Farmer Oak's appearance & nature: An incident on the turnpike.~~

Description of Farmer Oak: An incident.

When Farmer Oak smiled, the corners of his mouth spread till they were within an unimportant distance of his ears, his eyes were reduced to mere chinks, & diverging wrinkles appeared round them, extending upon his countenance like the rays in a rudimentary sketch of the rising sun.

His Christian name was Gabriel, & on working days he was a young man of sound judgment, easy motions, proper dress & general good character. On Sundays he was a man of misty views, rather given to a postponing treatment of things, whose best clothes & seven-&-six-penny umbrella were always hampering him: upon the whole one who felt himself to occupy morally that vast middle space of Laodicean neutrality which lay between the Sacrament people of the parish & the drunken division of its inhabitants —

THE ORIGINAL MANUSCRIPT OF ONE OF THOMAS HARDY'S FINEST NOVELS

[Number 214]

» 215 « HARDY, THOMAS • A.L.s., 1 p., 12mo. Bockhampton, Dorchester, March 13, 1872. To an unnamed correspondent. With an etched portrait of Hardy by William Strang.

"I beg to remind you that I received nothing on the 10th as was promised. The account was very intelligible."

» 216 « HARDY, THOMAS • A.L.s., 1 p., 8vo, about 85 words. Max Gate, Dorchester, February 19, 1894. To [William] Heinemann, publisher.

A FINE LETTER relative to his book *Desperate Remedies,* reading as follows: "I should have had much pleasure in letting Desperate Remedies remain in your hands if I had not already taken steps to get all my novels into one list, as a matter of literary convenience—it having been strongly represented to me for years that there should be a uniform edition of these books—as is, indeed, obvious. This course is therefore being adopted to oblige readers . . ."

The Famous Letter Written to Miss Jeannette Gilder About Her Vitriolic Review of "Jude the Obscure"

» 217 « HARDY, THOMAS • A.L.s. *"Thomas Hardy."* 5 pp., 12mo, London, July 16, 1896. To Miss Jeannette L. Gilder. About 250 words. In a stamped addressed envelope.

THIS IS THE FAMOUS LETTER HARDY WROTE TO MISS GILDER declining an interview with her after the tactless and unfortunate review she gave *Jude the Obscure* in the *New York World.*

The letter reads in part as follows: ". . . ever since the publication of 'Jude the Obscure' I have declined to be interviewed on the subject of that book; & you must make allowance for human nature when I tell you that I do not feel disposed to depart from this rule in favour of the author of the review of the novel in the New York World. I am aware that the outcry against it in America was only an echo of its misrepresentation here by one or two scurrilous papers . . . moreover, my respect for my own writings & reputation is so very slight that I care little about what happens to either, so that the rectification . . . & the way in which my books are interpreted, do not much interest me . . ."

Accompanying the above is a privately printed pamphlet entitled "Jude the Obscure. A Letter and a Foreword." 12mo, wrappers, Lakewood, Ohio, 1917. One of 27 copies. The pamphlet contains a foreword by Clement Shorter, a complete printing of the letter and two letters from Miss Gilder to Mr. Hardy.

Also accompanying the above is a typewritten transcript of Miss Gilder's article in the New York World in which she asks "What has twisted this brilliant mind . . . I thought that 'Tess of the D'Urbervilles' was bad enough, but that is milk for babes compared to this . . . no newspaper would print it . . . too filthy to print . . ."

The group also contains an A.L.s. from Mrs. Hardy, the typewritten foreword to the pamphlet corrected and signed by Clement Shorter, and three typewritten L.s. by Mr. Shorter.

» 218 « HARDY, THOMAS • A.L.s. one p., 8vo. Hotel de la Poste, Brussels, September 28, 1896. To an unnamed correspondent. Tipped in a morocco and board small 4to volume.

A SUPERB LETTER regarding the real names of places used in Hardy's Wessex Novels, reading as follows: "Owing to my absence from England your letter has only now reached me.

"I will with pleasure give you any information that you may require as to the real names of the places described in my Wessex novels. Such information in the Handbook will perhaps relieve me of the many letters I receive on the subject, & perhaps serve to correct erroneous identifications of places by journalists & others. I shall be in England again, Max Gate, Dorchester some time in October, & will then answer any questions. Yours faithfully Thomas Hardy. On second thought I send a few rudimentary notes, that you may not be put to unnecessary trouble before my return. T. H."

Accompanying the above letter and tipped in the same volume are six octavo and twelvemo pages bearing the real names of the places used in Wessex Novels, all in Hardy's hand. At the top of the first sheet is the following in the author's hand: "(For private reference only not to be printed in this form.)" Below this is inscribed in the same hand: "(The Wessex Novels.)" These six pages apparently are the notes mentioned in the present letter.

» 219 « HARDY, THOMAS • A.L.s., 2 pp., 12mo, about 105 words. Max Gate, Dorchester, November 25, 1909. To A. M. Broadley.

AN IMPORTANT AND INTERESTING LETTER on the rupture between Samuel Johnson and Mrs. Thrale, reading in part as follows:

"... I am not strictly a Johnsonian ... I don't fancy that I should have been one of Mrs. Thrale's devoted admirers, but I am in full sympathy with her under the painful opposition to her marriage with Piozzi. The single excuse for Johnson's letter to her on that occasion would be that he was her lover himself, & had hoped to win her: otherwise it was simply brutal."

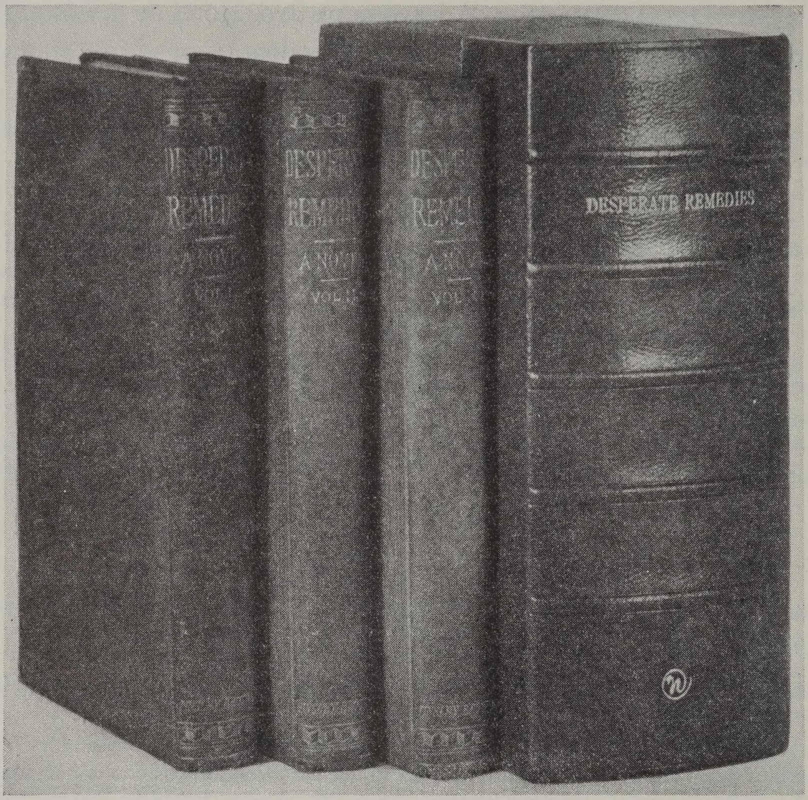
» 220 « HARDY, THOMAS • A.L.s., 2 pp., 8vo, about 190 words. Max Gate, Dorchester, December 12, 1910. To "Dear Mr. Moore." In a half morocco folio volume.

A SUPERB LETTER BY HARDY. Apparently relating to "Jude the Obscure," reading as follows: "In writing to Mr. Lane I did not enter into the question whether the book was or was not an immoral one, but merely told him what I personally should do in the practical circumstances in which he found himself.

"I understand you to argue that harmfulness in real literature is as bad as harmfulness in sham literature, but that this book (assuming it to be sham literature) can do no harm, either because it is weak or because it has nothing in it which would justify its suppression as an obscene libel..."

» 221 « HARDY, THOMAS • How I Built Myself a House. [In "Chambers' Journal," 1865.] Royal 8vo, half calf, somewhat rubbed. Edinburgh, 1865

HARDY'S FIRST PUBLISHED WORK. With the John Savery bookplate.



[Number 222]

Hardy's First Book

» 222 « [HARDY, THOMAS] • Desperate Remedies. A Novel. 3 vols., 12mo, original red cloth, lettering in gilt and design in blind on backstrips, sides stamped in blind with panel and decorated border the latter bearing Tinsley's advertisement in blind at the top, foot and sides; two backstrips somewhat stained, inner hinges of two vols. cracked, a few small cover blemishes, some leaves slightly foxed, and scribbling on the front end-leaf of each volume. In a half red morocco slip case. London, 1871

THE RARE FIRST EDITION of the author's first book. With the half-titles. A work exceedingly difficult to find in good condition. The manuscript of this work has disappeared.

The information given of the manuscript of this and other Hardy works are from Mr. Carroll A. Wilson's *A Descriptive Catalogue of the Grolier Club Centenary Exhibition 1940 of the Works of Thomas Hardy,* Waterville, Maine: Colby College Library, 1940.

"In B. V. [Binding Variants] (p. 114) it was noted that the side blocking of the normal binding of red cloth is found in two varieties, of which, in my experience to date, the one stamped with an advertisement of Tinsley's Magazine round the border (B) is the scarcer. There is also some ground for supposing it, if anything, the later, for the British Museum copy (received June 7, 1871, publication March) is the other variant, with triple rule border and scrolled strapwork frame (A)."—John Carter, *More Binding Variants.*

Laid in vol. I is a most important and interesting letter by Hardy to his publishers, regarding the publication of the above work, 1 p., 12mo. Bockhampton, Dorchester, December 20, 1870, reading as follows: "I believe I am right in understanding your terms thus—that if the gross receipts reach the costs of publishing I shall receive the £75 back again, & if they are more than the costs I shall have £75 added to half the receipts beyond the costs (i.e. assuming the expenditure to be £100 & the receipt £200 I should have returned to me £75+50=125.) Will you be good enough to say too if the sum includes advertising to the customary extent, & about how long after my paying the money the book would appear."

With two large numerals in ink on the lateral, top and bottom edges.

> ✦ *"To return to Thomas Hardy. His first book was Desperate Remedies, published anonymously, by Tinsley Brothers, in three volumes. In those days all novels were published in three volumes, and it was usual for the circulating libraries to buy a certain number of every novel when it came out . . . Hence it is that almost copies of an author's first book (I am speaking of novels) are known as 'ex-library' copies, meaning that a library label has been pasted upon the binding, leaving a stain if removed, and accounting for other damage. From this it will be seen how difficult it is to come across a fine copy in cloth."*—A.E.N., *This Book-Collecting Game.*

[See illustration]

» 223 « [HARDY, THOMAS] • Under the Greenwood Tree. 2 vols., 12mo, original green cloth, uncut; shaken in binding, covers slightly rubbed, small chipping at the foot of one backstrip, and some foxing in text. In a cloth folding case. London, 1872

FIRST EDITION of the author's second book. The manuscript of this work is in the Dorchester Museum.

» 224 « HARDY, THOMAS • A Pair of Blue Eyes. A Novel. 12mo, original green cloth, uncut; inner hinges cracked, covers somewhat rubbed or stained, two end-leaves slightly repaired. In a cloth folding case. London, 1873

FIRST EDITION. This is a copy in grass green cloth of Carter's variant A. Only twelve chapters [1-8 and 15-18] of this work survived.

» 225 « HARDY, THOMAS • Far from the Madding Crowd. *With 12 illustrations;* one slightly stained. 2 vols., 8vo, original cloth; recased, later end-papers, labels removed, and other defects. In a morocco-backed cloth folding case. London, 1874

FIRST ENGLISH EDITION. Issued about eleven days after the American edition.

» 226 « HARDY, THOMAS • The Hand of Ethelberta. *With 11 illustrations by George Du Maurier.* 2 vols., 8vo, original cloth, uncut; inner hinges of one vol. cracked, two nailholes in one hinge, some stains on covers, a library label removed from the front covers, and some leaves very slightly foxed.
London, 1876

FIRST EDITION. FIRST ISSUE, with error "two or three individuals" for "five or six individuals" in the legend of the illustration facing p. 148, vol. I. The legend is correctly printed in the text and in the list of illustrations. The manuscript of this work has not survived.

» 227 « HARDY, THOMAS • The Return of the Native. *Frontispiece map.* 3 vols., 12mo, original cloth; inner hinges of two vols. cracked, and covers very slightly rubbed. In three half blue morocco slip cases. London, 1878

FIRST EDITION. With the George Barr McCutcheon bookplate.

A Magnificent Copy of "The Trumpet Major"

» 228 « HARDY, THOMAS • The Trumpet Major. A Tale. 3 vols., 12mo, original red decorated cloth. In a cloth slip case. London, 1880

FIRST EDITION. A MAGNIFICENT COPY. The design on the front covers are the work of the author. The manuscript of this work is in the Windsor Castle Library.

» 229 « HARDY, THOMAS • A Laodicean; or, the Castle of the De Stancys. 3 vols., 12mo, original cloth; inner hinges cracked, covers slightly stained or worn, and some slight foxing in text. In a cloth folding case. London, 1881

FIRST ENGLISH EDITION. Issued about three weeks after the American edition. The manuscript of this work was destroyed.

» 230 « HARDY, THOMAS • Two on a Tower. 3 vols., 12mo, original cloth; one inner hinge cracked, covers slightly rubbed, and several leaves slightly foxed.
London, 1882

FIRST EDITION. Name partly erased from the title-page of vol. III. With the Herbert S. Leon bookplate. The manuscript of this work has disappeared.

» 231 « HARDY, THOMAS • The Romantic Adventures of a Milkmaid. 12mo, original wrappers; loose in wrappers, backstrip slightly chipped, and some foxing in text. In a half blue morocco slip case.
New York: George Munro [1884]

» 232 « HARDY, THOMAS • The Mayor of Casterbridge; the Life and Death of a Man of Character. 2 vols., 12mo, original cloth, uncut; covers slightly stained, library label removed from the front covers, a few leaves slightly foxed, and a small tear in one leaf of text. London, 1886

FIRST EDITION. Inserted in vol. I is an A.L.s. by the author to Clement K. Shorter, 2 pp., 12mo. Max Gate, Dorchester, January 10, 1896: "Mr H. Macbeth Raeburn who is doing the etchings that illustrate my books, has time for more work in black & white of any kind. He is a good hand, as you know, & if you should be able to put in his way anything of the sort I should be obliged, & I am sure your artistic desires would be satisfied."

The manuscript of this work is in the Dorchester Museum.

Tipped down on the front end-leaf are two A.L.s. (initials) by Hardy on cards, one to Clement K. Shorter, both letters are on literary matters. Laid in vol. I is an L.s. by Wilbur L. Cross to Mr. Newton in which he refers to the above work.

» 233 « HARDY, THOMAS • The Mayor of Casterbridge; the Life and Death of a Man of Character. 2 vols., 12mo, original cloth; inner hinges cracked, half-title lacking in vol. I, library label removed from the front covers, and a few other defects. London, 1886

FIRST EDITION. With the George W. Fuller bookplate.

» 234 « HARDY, THOMAS • The Woodlanders. 3 vols., 12mo, original green pebbled cloth, uncut. London, 1887

FIRST EDITION. A FINE COPY. Second Issue, in the green pebbled cloth binding. The manuscript of this work is in the Dorchester Museum.

» 235 « HARDY, THOMAS • Wessex Tales. 2 vols., 12mo, original cloth, uncut; covers slightly stained, and end-papers somewhat discolored. London, 1888

FIRST EDITION. A fine copy, with the exception of the blemishes noted above. The manuscript of this work is unknown.

» 236 « HARDY, THOMAS • The Melancholy Hussar. [In "Three Notable Stories."] 12mo, original cloth; backstrip faded, covers somewhat stained, and a fly-leaf lacking at the front. London, 1890

FIRST EDITION.

Presentation Copy from the Author

» 237 « HARDY, THOMAS • A Group of Noble Dames. 12mo, original brown cloth, backstrip lettered in brown and decorated in gilt, decorations on front cover in gilt, white end-papers. [London, 1891]

FIRST EDITION. Presentation copy from the author, inscribed on the front fly-leaf: "To James R. Thursfield, Esq. From Thomas Hardy. May. 1891." Carter's variant A binding. Some copies of this edition were issued with yellow end-papers.

» 238 « HARDY, THOMAS • A Group of Noble Dames. 12mo, original brown cloth, backstrip lettered in brown, decoration on front cover in gilt, yellow end-papers. [London, 1891]

FIRST EDITION. Carter's variant A binding. Some copies of this edition were issued with white end-papers.

» 239 « HARDY, THOMAS • Tess of the D'Urbervilles. A Pure Woman. 3 vols., 12mo, original yellowish cloth, uncut; one inner hinge cracked, and some stains on covers. In a half red morocco folding case. [London, 1891]

FIRST EDITION. A FINE COPY, regardless of the slight defects noted above. This book is seldom found in even good condition.

The manuscript of this work is in the British Museum.

On the A. Edward Newton list of "One Hundred Good Novels."

» 240 « HARDY, THOMAS • Tess of the D'Urbervilles. A Pure Woman. 3 vols., 12mo, original cloth; inner hinges cracked, library labels removed from covers, other defects, a poor copy. In a cloth folding case. [London, 1891]

FIRST EDITION. Tipped down on the half-title of vol. I is an A.L.s. by the author, 3 pp., 8vo, about 160 words. Max Gate, Dorchester, September 14, 1907. To "Dear Mr. Secombe." A fine letter in which Hardy refers in part to *Tess of the D'Urbervilles:* . . . It is curious that you should have met with an 1891 edition of Tess, these being (I think) somewhat rare. But I like people to read the last editions of my books . . ."

» 241 « HARDY, THOMAS • Tess of the D'Urbervilles. A Pure Woman. 3 vols., 12mo, original cloth; inner hinges cracked, label removed from the front covers, bindings soiled. [London, 1891]

FIRST EDITION. With chapter XXXV misnumbered XXV in vol. II, and the misprints "road" for "load," p. 198, third line up, and "wihotut" for "without," on p. 257 in vol. III.

» 242 « HARDY, THOMAS • Life's Little Ironies. 12mo, original cloth; inner hinges cracked. [London, 1894]

FIRST EDITION. There is no record of any complete manuscript of this work.

» 243 « [HARDY, THOMAS] • LIONEL JOHNSON The Art of Thomas Hardy. *With a portrait by William Strang,* and a Bibliography by John Lane. 12mo, original cloth, uncut; backstrip slightly faded, end-papers slightly discolored. London, 1894

FIRST EDITION. Tipped down on the front end-leaf is an A.L.s. by the author, 1 p., 12mo. Celbridge Place, Westbourne Park. June 18, n.d. [To William Tinsley, his publisher]. In his letter Hardy refers to *A Pair of Blue Eyes:* "Will you see if a copy of Blue Eyes has been sent to the Spectator. I have had a line from one of the editors implying that it would be personally considered." Across the letter Tinsley has written: "I regret the book was not sent till today . . . William Tinsley . . ."

» 244 « HARDY, THOMAS • Jude the Obscure. *With an etching by H. Macbeth-Raeburn, and a map.* 8vo, original cloth, gilt top, uncut, with the dust jacket. In a half blue morocco slip case. [London, 1896]

FIRST EDITION. A superb copy. The manuscript is in the Fitzwilliam Museum, Cambridge, England.

» 245 « HARDY, THOMAS • Jude the Obscure. *With an etching by H. Macbeth-Raeburn, and a map.* 8vo, original cloth, gilt top, uncut; back inner hinges cracked. [London, 1896]

FIRST EDITION.

About "Jude the Obscure" and "Tess of the D'Urbervilles"

» 246 « HARDY, THOMAS • Jude the Obscure. *Illustrated.* 8vo, cloth. New York, 1896

FIRST AMERICAN EDITION. An interesting copy as will be seen from Mr. Lemperly's penciled note on the end-leaf: "This was Miss Jeannette Gilder's copy of Jude, and probably the copy she read before her review of the story for the N. Y. World. When I obtained the volume there was inserted Mr. Hardy's letter to her declining an interview in London."

The letter which is inserted in this volume is of the very greatest interest as it expresses Mr. Hardy's real feelings about the reception of Jude. It is addressed to Harper's, the publishers, and excerpts from this unusual letter read: "... I write for the moment on another question respecting Jude. I am much surprised & I may say distressed, by the nature of the attack on it in the N. Y. World ... This is the only American notice of the novel I have yet seen, except Mr. Howell's in the Weekly. I do not know how far the World is representative of American feeling & opinion. But it is so much against my wish to offend the tastes of the American public, or to thrust any book of mine upon readers there, that if it should be in your own judgment advisable, please withdraw the novel ..."

Hardy goes on to tell about Jude's reception in England, comparing it with Tess adding "I myself thought it was somewhat overburdened with interests of morality ..."

Thomas Hardy to Richard Le Gallienne

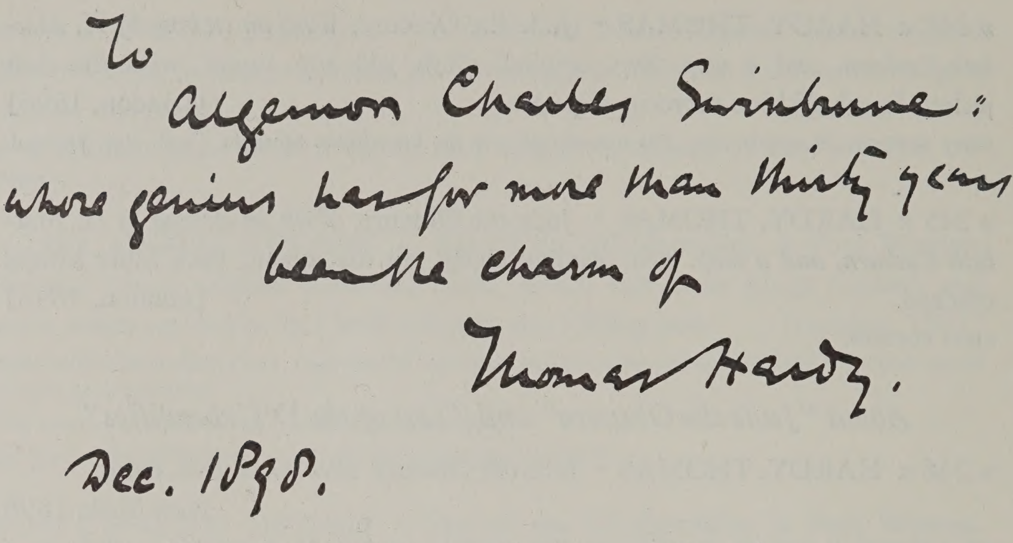
» 247 « HARDY, THOMAS • Wessex Tales. *With an etching by H. Macbeth-Raeburn, and a map.* 8vo, original cloth, gilt top, uncut; inner hinges cracked, faint stains on covers, and end-papers somewhat discolored. [London, 1896]

PRESENTATION COPY FROM THE AUTHOR, inscribed on the front end-leaf: "To Richard Le Gallienne. May 1896." With the Richard Le Gallienne bookplate.

Presentation Copy to Algernon C. Swinburne

» 248 « HARDY, THOMAS • The Well-Beloved. *With an etching by H. Macbeth-Raeburn, and a map.* 8vo, original cloth, gilt top, uncut. [London, 1897]

FIRST EDITION. A FINE ASSOCIATION VOLUME, being a presentation copy from the author to Algernon C. Swinburne, inscribed on the front fly-leaf: "To Algernon Charles Swinburne from Thomas Hardy. March: 1897." The location of the manuscript of this work has not been recorded.



To
Algernon Charles Swinburne:
whose genius has for more than thirty years
been the charm of
Thomas Hardy.

Dec. 1898.

Presentation Copy to Algernon C. Swinburne

» 249 « HARDY, THOMAS • Wessex Poems and Other Verses. *With 30 illustrations by the author.* 8vo, original cloth, gilt top, uncut; faint cover stains. [London, 1898]

FIRST EDITION. A fine and desirable association volume of literary interest, being a presentation copy from the author to Algernon C. Swinburne, inscribed on the front end-leaf: "To Algernon Charles Swinburne: whose genius has for more than thirty years been the charm of Thomas Hardy. Dec. 1898." The manuscript of this work is in the Birmingham Art Gallery.

[See illustration]

» 250 « HARDY, THOMAS • Poems of the Past and the Present. 8vo, original cream cloth, gilt edges; inner hinges cracked, covers soiled, end-papers somewhat foxed. [London, 1902]

FIRST EDITION. Apparently in a presentation binding. With Harper's name at the foot of the backstrip. The manuscript of this work is in the Bodleian Library.

The First Issue

» 251 « HARDY, THOMAS • The Dynasts. A Drama of the Napoleonic Wars. 3 vols., 12mo, original cloth, uncut; inner hinges of the third vol. cracked, small cover stains. In a cloth folding case. London, 1903, 1906, 1908

FIRST EDITIONS. THE RARE FIRST ISSUE of the first part with the title-page dated 1903. Very few copies of these exist, those dated 1904 being accepted as first editions. On the title-leaf of the first part is a blind embossed presentation stamp. A FINE COPY, with the exception of the few defects noted above. A small number of copies of the second volume are known with the title-page bearing the 1905 date. In the present vol. II the title-page is dated 1906 and is on a stub. The manuscript is in the British Museum.

» 252 « HARDY, THOMAS • The Dynasts. A Drama of the Napoleonic Wars. 3 vols., 12mo, original cloth, uncut; a few leaves slightly time-discolored. London, 1904-6-8

FIRST EDITION. Vol. I is of the second issue, with the title-leaf on a stub. A small number of copies of the second volume are known with the title-page bearing the 1905 date. In the present copy of this volume the title-page is dated 1906 and is on a stub.

» 253 « HARDY, THOMAS • The Convergence of the Twain. [In a program for the "Dramatic and Operatic Matinée in aid of the 'Titanic' Disaster Fund, Tuesday, May 14th, 1912."] *Illustrated.* 4to, original wrappers. [London, 1912]

FIRST APPEARANCE of the poem, which was written for this occasion.

> ✦ *The work is wrapped in Mr. Newton's favorite orange paper on which he has inscribed "...The awful fatality of the meeting of the Titanic with a piece of ice is a subject made to order for Thomas Hardy. A. Edward Newton. April 19, 1929."*

» 254 « HARDY, THOMAS • Tess of the D'Urbervilles. A Pure Woman. *Frontispiece.* 8vo, original cloth, uncut, mainly unopened. London, 1912

AN INSCRIBED COPY, with an autograph quotation from the book (p. 115) by Hardy on the half-title: " 'Most of the misery had been generated by her conventional aspect, & not by her innate sensations.'—p. 115. Thomas Hardy."

Presentation Copy from the Author

» 255 « HARDY, THOMAS • A Changed Man. 8vo, original cloth; covers slightly spotted. New York, 1913

FIRST AMERICAN EDITION. Presentation copy from the author, inscribed on the front end-leaf: "A. M. Broadley, from Thomas Hardy." Tipped down on the same leaf are two A.N.s. (initials) by Hardy to A. M. Broadley on literary subjects. With the A. M. Broadley bookplate.

» 256 « HARDY, THOMAS • Satires of Circumstance. 12mo, original cloth, uncut, mainly unopened; end-papers slightly discolored. London, 1914

FIRST EDITION. The manuscript of this work is in the Dorchester Museum.

» 257 « HARDY, THOMAS • Moments of Vision and Miscellaneous Verses. 12mo, original cloth, uncut, mainly unopened. London, 1917

FIRST EDITION. The manuscript of this work is in Magdalene College Library, Cambridge, England.

» 258 « HARDY, THOMAS • Later Lyrics and Earlier. 12mo, original cloth, uncut. London, 1922

FIRST EDITION. The manuscript of this work is in the Dorchester Museum.

» 259 « HARDY, THOMAS • Human Shows. 12mo, original cloth, uncut, unopened. London, 1925

FIRST EDITION.

» 260 « HARDY, THOMAS • The Dynasts. *Frontispiece portrait by Francis Dodd,* signed. 3 vols., imp. 8vo, original vellum-backed boards, uncut, with the dust jackets. London, 1926

ONE OF 525 COPIES ON LARGE PAPER, signed by the author.

» 261 « HARPER, CHARLES G. • Stage-Coach and Mail in Days of Yore. *Illustrated.* 2 vols., 8vo, cloth, gilt tops, uncut; bindings soiled. London, 1903

» 262 « HARRIS, JOEL C. • Uncle Remus; His Songs and his Sayings. *Illustrated by Frederick S. Church and James H. Moser.* 12mo, original yellow cloth; covers lightly spotted. New York, 1881

FIRST EDITION. The eight pages of advertisements at the end of this copy are in the earliest state, without the press notices or mention of the above work. The introduction in the present copy is in the later state, with the word "presumptuous" in the last line on p. 9.

On the A. Edward Newton list of "One Hundred Good Novels."

» 263 « HARTE, BRET • The Luck of Roaring Camp, and Other Sketches. 12mo, original green cloth; one inner hinge slightly cracked, covers slightly rubbed. Boston, 1870

FIRST EDITION. FIRST ISSUE, before the story "Brown of Calaveras" was added. Tipped in the volume is an autograph penciled note by Mr. Newton in reference to the work. The name "Geo. H. Redway" and the date "1873" are inscribed on the front fly-leaf.

On the A. Edward Newton list of "One Hundred Good Novels."

» 264 « HARTE, BRET • The Heathen Chinee. *Text by Bret Harte and illustrations by Joseph Hull lithographed on 9 sheets of paper* measuring 7¼ by 5 7/16 inches, enclosed in the original envelope, with the flaps pasted down; the envelope is split on all sides and slightly frayed. Enclosed in a morocco-backed slip case with inner cloth protecting folder. Chicago, 1870

FIRST EDITION.

» 265 « HARTE, BRET • [The Heathen Chinee] Plain Language from Truthful James . . . And a Bibliography with Notes by Robert E. Cowan. Folio, limp boards. San Francisco: John Henry Nash, 1929

ONE OF 250 COPIES, printed by Nash for distribution among his friends. Tipped on the leaf before the title is a reproduction of the original manuscript of the poem, consisting of four leaves.

Presentation Copy from Warren Hastings

» 266 « [HASTINGS, WARREN] • Debates of the House of Lords, on the evidence delivered in the trial of Warren Hastings, Esquire; Proceedings of the East India Company in consequence of his acquittal: and Testimonials of the British and Native Inhabitants of India. *Portrait of Edward, Lord Thurlow.* 4to, full crimson straight-grain contemporary morocco, back and sides decorated with gilt and blind ornaments, wide inner borders with gilt and blind decorations; fly-leaves and doublures of brown silk edged with gilt, gilt edges chased.
London, 1797

PRESENTATION COPY, WITH A SUPERB LONG INSCRIPTION, SIGNED BY WARREN HASTINGS, reading as follows: "I desire my beloved God-daughter, Mrs. Marian Barton, to accept this book. It cannot be deposited in fitter hands for the professed purpose of its impression; and it is also my better wish, that it may remain through many successive generations of her family, as a memorial of the unabated affection which I have retained for her from the hour of her birth, and which will, I trust continue to that which shall end my own existence. Warren Hastings. Daylesford house 5th July 1807."

THE TRIAL OF WARREN HASTINGS WAS ONE OF THE MOST NOTABLE TRIALS IN THE HISTORY OF ENGLISH LAW. It was presided over by the grand old Lord Thurlow. Burke led the attack and sustained it as long as he could. Hastings, in spite of the continued barrage of several years' duration, at last cleared himself of the accusation of having used his service in India for personal advantage—a common crime in those days and in that service. He stands out a great, almost heroic figure in a period of political controversy and bungling. The reward of a substantial pension, with other emoluments, came too late to inspire him to continue in public affairs, and he retired to Daylesford. Here, in his comparative lonely retirement, he inscribed the beautiful copy here recorded of his trial, the greatest event in his life—inscribed it to his godchild, so that she might remember him not only personally but for his public character, in his protest against simony and graft. Marian Barton it was who received this book in 1807 from the aged man who loved her as a child from the hour of her birth. This affection now has been absorbed by time and change, but the book retains its deep interest as a valuable document in the annals of honor and true service.

With the Sir William Augustus Fraser and the Earl Rosebery bookplates.

» 267 « [HASTINGS, WARREN] • Ticket of Admission to the Trial of Warren Hastings, signed by one of the Court Officials, and with his wax seal. [London, April, 1795.] With a facsimile of the ticket, and with a portrait. Bound in a small 4to half morocco volume.

About 700 Words in Hawthorne's Autograph

» 268 « HAWTHORNE, NATHANIEL • A Portion of the Autograph Manuscript of "Our Old Home," unsigned, written on 2 pp., 4to, about 700 words. Tipped in a small folio, half morocco volume.

A FINE HAWTHORNE MANUSCRIPT, comprising about 2¼ pp. of the printed version, Boston, 1863, pp. 99-102. With some autograph corrections by the author. Accompanying the above is a copy of *Our Old Home,* 12mo, original cloth, Boston, 1863, First Edition; covers stained, end-leaf lacking at the back, and the name "H. D. Downey" inscribed on the title-page.

» 269 « HAWTHORNE, NATHANIEL • Grandfather's Chair: A History for Youth. 32mo, original cloth, paper label; small cover-stains, a few letters on label partly faded out. In a morocco-edged board slip case. Boston, 1841

FIRST EDITION. A FINE COPY regardless of the slight blemishes noted above. A difficult work to find in good condition.

» 270 « HAWTHORNE, NATHANIEL • Famous Old People: Being the Second Epoch of Grandfather's Chair. 32mo, original cloth, paper label; covers lightly stained, some leaves slightly foxed, small piece torn from the lower corner of the label and lettering partly faded out. In a half brown morocco slip case. Boston, 1841

FIRST EDITION.

» 271 « HAWTHORNE, NATHANIEL • Liberty Tree: With the Last Words of Grandfather's Chair. 32mo, original cloth, paper label; covers slightly stained, slight fox marks in text. In a half brown morocco slip case. Boston, 1841

FIRST EDITION. Second Issue, with line 2 on p. 24 ending as follows: "in Con-" and line 13, p. 30 bearing the phrase "half burnt out." The label is practically intact. With the J. Harsen Purdy bookplate.

» 272 « HAWTHORNE, NATHANIEL • The Scarlet Letter. 12mo, original cloth; some cover and binding defects, and some slight foxing in text. In a full green morocco folding case with gilt edges. Boston, 1850

FIRST EDITION, with all the textual points as noted by Mr. Richard Curle. Bayard Taylor's copy, with his autograph signature "Bayard Taylor" on the title-page. Presentation copy from James T. Fields, one of the publishers of the above work, inscribed in pencil on the inner side of the front cover: "Bayard Taylor from his friend J. T. F." With 4 pp. of advertisements dated March 1, 1850, sewn in at the front. Tipped in the volume is an A.L.s. by Beverley Chew in reference to the bibliographical features of this work.

On the A. Edward Newton list of "One Hundred Good Novels."

» 273 « HAWTHORNE, NATHANIEL • The House of the Seven Gables, A Romance. 12mo, original cloth; covers slightly worn. In a half brown morocco slip case. Boston, 1851

FIRST EDITION. With 4 pp. of advertisements dated March, 1851, sewn in at the front of the volume.

» 274 « HAWTHORNE, NATHANIEL • The Snow-Image, and Other Tales. 12mo, original cloth; end-papers slightly foxed. London, 1851

FIRST ENGLISH EDITION. The Boston edition is dated 1852.

» 275 « HAWTHORNE, NATHANIEL • True Stories from History and Biography. *With 4 illustrations;* two or three faint fox marks. 12mo, original green cloth; covers slightly stained, and a few leaves slightly foxed. In a half brown morocco slip case. Boston, 1851

FIRST EDITION. FIRST ISSUE, with only 335 pages. A name has been erased from the front end-leaf.

Prensentation Copy to Mrs. Whipple

» 276 « HAWTHORNE, NATHANIEL • The Blithedale Romance. 12mo, original cloth; worn, loose in covers. In a crude leather solander case. Boston, 1852

FIRST EDITION. PRESENTATION COPY from the author to Mrs. Edwin P. Whipple, wife of the American author, lecturer, and intimate friend of Hawthorne. Inscribed on the front end-paper: "To Mrs. E. P. Whipple with the author's regards." The advertisements are not present in this copy.

» 277 « HAWTHORNE, NATHANIEL • The Marble Faun: or, the Romance of Monte Beni. 2 vols., 12mo, original cloth; covers slightly spotted. In cloth protecting covers. Boston, 1860

FIRST EDITION. FIRST ISSUE, with vol. II terminating at p. 284. With the Jacob Chester Chamberlain bookplate.

» 278 « HAWTHORNE, NATHANIEL • The Marble Faun: or, the Romance of Monte Beni. 2 vols., 12mo, original cloth; covers slightly stained. In a morocco-edged cloth slip case. Boston, 1860

FIRST EDITION. FIRST ISSUE, with vol. II terminating at p. 284.

» 279 « HAWTHORNE, NATHANIEL • The Marble Faun: or, the Romance of Monte Beni. 2 vols., 12mo, original cloth; slightly chipped. Boston, 1860

FIRST EDITION. FIRST ISSUE, with vol. II terminating at p. 284. The name "Margie G. Hayward" and date "March 1860" is inscribed on the half-titles.

» 280 « HAWTHORNE, NATHANIEL • Transformation: or, the Romance of Monte Beni. 3 vols., 12mo, original cloth; inner hinges cracked, label removed from one cover, one volume not uniform in binding, and a few other small cover defects. In a cloth slip case. London, 1860

FIRST ENGLISH EDITION, AND THE FIRST EDITION with this title. On the title-page of vols. I and III is the following inscription in a hand resembling Hawthorne's: "Captain E. M. Shaw from the author—March 8—1860." With the Eyre Massey Shaw bookplate.

» 281 « HAWTHORNE, NATHANIEL • The Scarlet Letter. *Plates in two states, one colored, and other illustrations by George H. Boughton.* Royal 8vo, half cloth, uncut. New York: Grolier Club, 1908

ONE OF 300 COPIES.

» 282 « [HAY, JOHN] • The Bread-Winners. 12mo, brown cloth.
New York, 1884

FIRST EDITION.

» 283 « HAZLITT, WILLIAM • AUTOGRAPH MANUSCRIPT entitled "Understanding & Imagination." 10 pp., folio, about 1400 words. Bound in half levant morocco.

This essay is numbered "XI" and begins as follows: "I hate those people who have no idea of anything but generalities & forms & creeds & abstract propositions, even worse than I dislike those who cannot for the soul of them arrive at the comprehension of an abstract idea. . . ."

» 284 « [HAZLITT, WILLIAM] • A Reply to the Essay on Population, by the Rev. T. R. Malthus. In a Series of Letters. To which are added, Extracts from the Essay; With Notes. 8vo, original tan-backed gray boards, original paper label, entirely uncut, several leaves unopened; backstrip chipped at top and bottom and along joints. In a quarter maroon morocco case.
London, 1807

FIRST EDITION. AN EXCEEDINGLY FINE COPY. With the sixteen pages of advertisements at the end. This book was issued without a half-title.

With the William Packe bookplate and with his signature on the end-leaf.

» 285 « [HAZLITT, WILLIAM] • A Reply to the Essay on Population, by the Rev. T. R. Malthus. In a Series of Letters. To which are added, Extracts from the Essay; With Notes. 8vo, later limp boards, entirely uncut; corner torn out of title-leaf, some fox marks. In a quarter maroon morocco case. London, 1807

FIRST EDITION. The sixteen pages of advertisements are not present. This book was issued without a half-title.

WILLIAM HAZLITT'S COPY, with his autograph signature on the title-page, and his notes on pp. 361, 366, and 371 aggregating about forty-five words written in ink.

The name "Miss Parsons" appears on the inside of the front cover. Pasted on the end-leaf is a description which reads in part as follows: "Books from the Library of Charles and Mary Lamb. In 1841, through the instrumentality of B. W. Proctor, Mary Lamb was moved from Edmonton to the house of Mrs. Parsons, 41, Alpha Road, St. John's Wood, a Nurse (sister of Miss James, Mary Lamb's old Nurse). Mary lived here until her death, 1847, and the books now offered have, I believe, been in the possession of the descendants of Mrs. Parsons until they came into my possession . . ."

» 286 « [HEAD, RICHARD AND FRANCIS KIRKMAN] • The English Rogue Described in the Life of Meriton Latroon, A Witty Extravagant. Comprehending the most Eminent Cheats of Both Sexes. *Frontispieces and plates.* 4 vols., 12mo, full polished calf, gilt backs, gilt edges, by BEDFORD; one lateral margin slightly defective. London, 1666-71

FIRST EDITION OF EACH VOLUME. A work seldom found with the complete four parts. With the Henry Huth bookplate.

» 287 « [HEATH, WILLIAM] • Oddities of London Life. *With full-page etchings by R. Cruikshank, William Heath, and others.* 2 vols., 12mo, full polished calf, triple gilt fillet borders, gilt paneled backs, gilt tops, uncut; original cloth sides and backs bound in. London, 1838

FIRST EDITION.

» 288 « HENLEY, WILLIAM E. • A Book of Verses. 12mo, original wrappers, uncut; slightly rubbed. In a cloth slip case. London, 1888

FIRST EDITION. On the half-title the author inscribed the following from page 68:

"Bring her again, O western wind,
Over the western sea!
Gentle, & good, & fair, & kind,
Bring her again to me."

"Not that her fancy holds me dear,
Not that new hope may be.
Only that I may know her near,
Wind of the western sea. *W. E. Henley."*

» 289 « HENRY, O. • The Four Million. 12mo, original cloth, uncut; some cover stains. New York, 1906

FIRST EDITION. With "McClure Phillips & Co" on the backstrip.

Presentation Copies Are Rare

» 290 « HENRY, O. • Cabbages and Kings. 12mo, original decorated cloth; one inner hinge cracked, covers slightly worn. In a cloth slip case. New York, 1908

PRESENTATION COPY FROM THE AUTHOR, inscribed on the front end-leaf: "To Justus Miles Forman from one who likes one of his stories better than most any he has seen in many blue moons—and the others ain't so bad either. 'O Henry.' " Lengthwise on the same leaf the author has written: "N. Y. Oct. 8th I dont know what year."

» 291 « HENRY, PRINCE OF WALES • The Fvneral of the High and Mighty Prince Henry, Prince of Wales, Duke of Wornewaile and Rothfay, Count Palatine of Chefter, Earle of Carick, and late Knight of the moft Noble Order of the Garter. Which Noble Prince deceafed at St. James, the fixt day of Nouember, 1612 . . . 4to, half dark blue calf; lacks the folding plate. London: Printed by T. S. for John Budgde . . . 1613

This tract was issued as part of George Chapman's "An Epicede or Funerall Song [etc.]" and is mentioned on the title-page of that work.

A-B in fours, C2; A1 serves as a front wrapper on the recto of which appears the coat of arms of the Prince of Wales on a white background and the balance of the page is covered with printer's ink, and the verso of the same leaf is entirely covered with printer's ink. C2 which serves as a back wrapper is blank on the recto, and on the other side appears the coat of arms of the Prince of Wales on a white background and the balance of the page is covered with printer's ink.

First Edition of "The Temple"
Original Vellum, Some Margins Uncut

» 292 « HERBERT, GEORGE • The Temple. Sacred Poems and Private Ejaculations. 12mo, original vellum, lower margin of several leaves uncut; several lower margins slightly stained. In a full red straight-grain morocco solander case.

Cambridge: Printed by Thom. Buck, and Roger Daniel, printers
to the Universitie, 1633

FIRST EDITION, IN ORIGINAL VELLUM. A fine untouched, and an unusually tall, copy, measuring a little over 6 by 3¼ inches. Excessively rare in this state. There are two issues of this year differing only in the title-page. The other title-page bears "late Oratour of the Universitie of Cambridge" in two lines beneath the author's name, three lines beneath the imprint (which ends with "Daniel:") reading: "And are to be sold by Francis Green, stationer in Cambridge.," and is without the date.

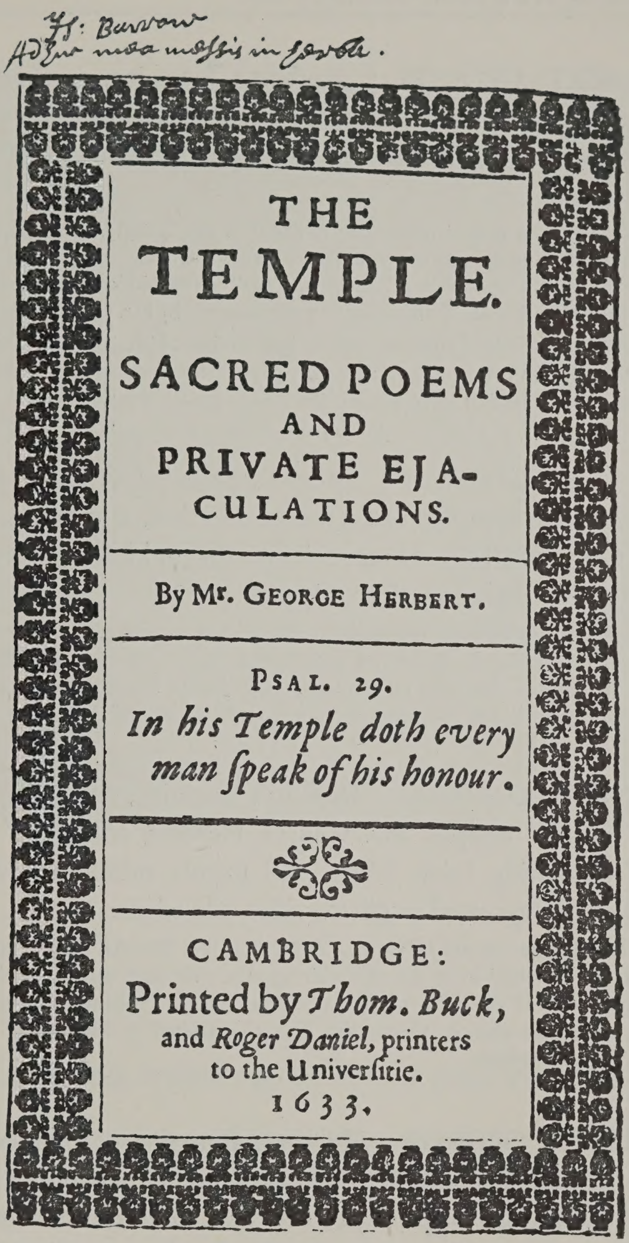
Some bibliographers have claimed that such copies are earlier, but the weight of evidence is in favor of dated copies preceding undated copies, for later editions have title-pages with the additional matter. Both Luther S. Livingston and Professor G. H. Palmer concur with this view. Since the present copy is in the original binding the fact that the title-leaf is definitely the conjugate of leaf 4 can easily be proved.

On the inner side of the back cover F. S. Ferguson of Quaritch Ltd. has inscribed: "Perfect B. Quaritch F. S. Ferguson."

Laid in the case is a L.s. by the Rev. F. E. Hutchinson of All Soul's College, to Mr. Newton in reference to the present copy: "I returned from my holiday in Ireland on August 11, and went at once to All Soul's College, and every day last week I spent many happy hours studying the copy of Herbert's Temple, which you were kind enough to place in the Bodleian Library. I took every care to protect its delicate binding from strain. All that you told me about the book is fully warranted. I have seen no copy to equal it. Not only is it of unusual size: it is one quarter inch taller than the famous Danvers-Brand-Heber-Hoe copy in the Huntington Library, but it has the great advantage of being in the original binding and therefore not cut down . . ." Also included is a signed bibliographical note by Dr. Hutchinson regarding the work. On the Grolier Club's list of "One Hundred Books Famous in English Literature." With the Winston H. Hagen bookplate.

✦ *On the inner side of the cloth protecting cover Mr. Newton has written: "Mr. E. M. Cox, the Collector of London whose books are so esteemed told me that the dated title is part of the signature the undated title is later. A. Edward Newton Jany 28, 1934. See 'The Library' 1919. Note on first ed. of Herbert's Temple."*

[See illustration]



Is: Barrow
Adhuc mea messis in herba.

THE
TEMPLE.

SACRED POEMS
AND
PRIVATE EJACULATIONS.

By Mr. GEORGE HERBERT.

PSAL. 29.
*In his Temple doth every
man ſpeak of his honour.*

CAMBRIDGE:
Printed by *Thom. Buck*,
and *Roger Daniel*, printers
to the Univerſitie.
1633.

THE FIRST EDITION IN ORIGINAL VELLUM

[Number 292]

» 293 « HERBERT, GEORGE • Herbert's Remains, or, Sundry Pieces of that Sweet Singer of the Temple, Mr. George Herbert, sometime Orator of the University of Cambridg [*sic*]. 16mo, full maroon morocco, gilt, gilt edges. London, 1652

FIRST EDITION. Contains the second title-page "A Priest to the Temple," and Herbert's "Jacula Prudentum," London, 1651, bound in at the end with separate title-page and pagination. There are four lines of errata at the end of the table of contents. The "Jacula Prudentum" first appeared in *Wits Recreations,* 1640, under the title of "Outlandish Proverbs selected by Mr. G. H."

The signature of William Herbert appears on a fly-leaf, under which is a manuscript note regarding this volume's provenance. On two pages preceding the page just mentioned, are manuscript genealogical notes relative to the Herbert family. Some pages display a few marks in ink or pencil.

» 294 « HERBERT, GEORGE • Herbert's Remains, or, Sundry Pieces of that Sweet Singer of the Temple, Mr. George Herbert, sometime Orator of the University of Cambridg [*sic*]. 16mo, original sheep; binding worn, some wormholes, entirely unrestored. In a cloth slip case. London, 1652

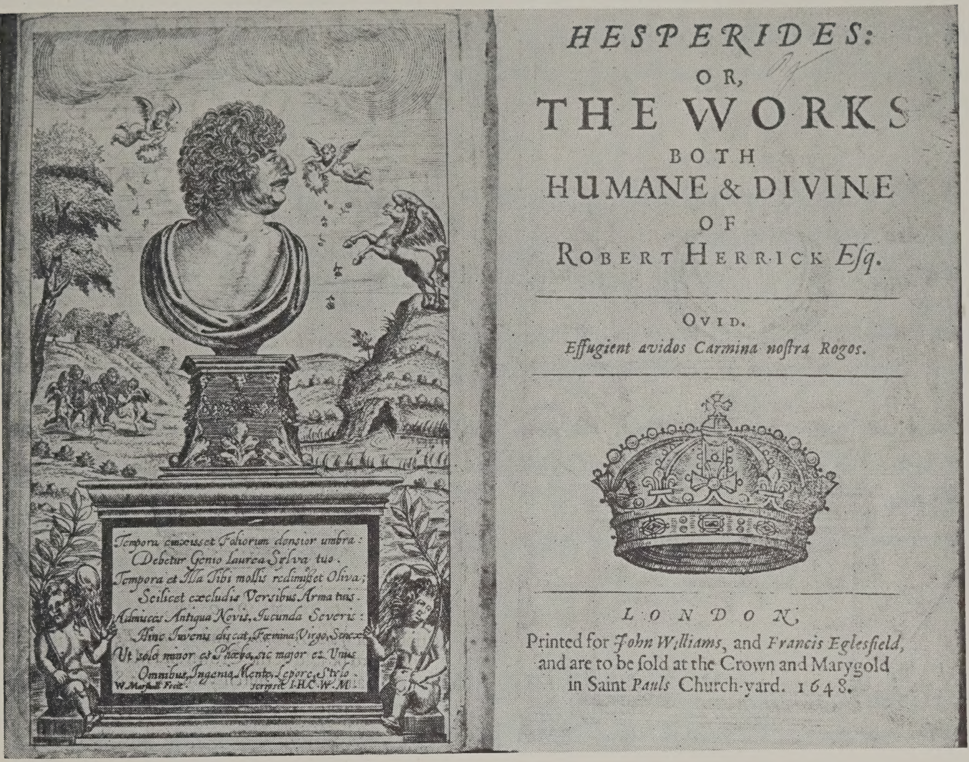
FIRST EDITION. Contains the second title-page "A Priest to the Temple," and Herbert's "Jacula Prudentum," London, 1651, bound in at the end with separate title-page and pagination. There are four lines of errata at the end of the table of contents. The "Jacula Prudentum" first appeared in *Wits Recreations,* 1640, under the title of "Outlandish Proverbs selected by Mr. G. H."

» 295 « HERBERT, GEORGE • Herbert's Remains, or, Sundry Pieces of that Sweet Singer of the Temple, Mr. George Herbert, sometime Orator of the University of Cambridg [*sic*]. 16mo, full purple morocco with the crest of Theodore Williams impressed in gilt on sides, gilt edges. London, 1652

FIRST EDITION. Contains the second title-page "A Priest to the Temple," and Herbert's "Jacula Prudentum," London, 1651, bound in at the end with separate title-page and pagination. There are four lines of errata at the end of the table of contents. The "Jacula Prudentum" first appeared in *Wits Recreations,* 1640, under the title of "Outlandish Proverbs selected by Mr. G. H." With the John T. Simes and Robert Hoe bookplates.

» 296 « HERBERT, GEORGE • Herbert's Remains, or, Sundry Pieces of that Sweet Singer of the Temple, Mr. George Herbert, sometime Orator of the University of Cambridg [*sic*]. 16mo, full dark blue crushed levant morocco, beautifully gilt tooled in line and *pointillé,* floral sprays inlaid in red levant in corners, richly gilt back of similar design, gilt edges, by RIVIERE. London, 1652

FIRST EDITION. Contains the second title-page "A Priest to the Temple," and Herbert's "Jacula Prudentum," London, 1651, bound in at the end with separate title-page and pagination. There are four lines of errata at the end of the table of contents. The "Jacula Prudentum" first appeared in *Wits Recreations,* 1640, under the title of "Outlandish Proverbs selected by Mr. G. H." With the John L. Clawson bookplate.



Tempora cinxisset Foliorum densior umbra:
Debetur Genio laurea Selva tuo.
Tempora et Illa Tibi mollis redimisset Oliva;
Scilicet excludis Versibus Arma tuis.
Admisces Antiqua Novis, Iucunda Severis:
Hinc Juvenis discat, Fœmina, Virgo, Senex.
Ut solo minor es Phœbo, sic major es Unus
Omnibus, Ingenio, Mente, Lepore, Stylo.
W. Marshall Fecit. scripsit I.H.C.W.M.

HESPERIDES:
OR,
THE WORKS
BOTH
HUMANE & DIVINE
OF
ROBERT HERRICK *Eſq.*

OVID.
Effugient avidos Carmina noſtra Rogos.

LONDON,
Printed for *John Williams*, and *Francis Egleſfield*,
and are to be ſold at the Crown and Marygold
in Saint *Pauls* Church-yard. 1648.

ONE OF THE FINEST COPIES OF THE RARE FIRST EDITION

[Number 300]

» 297 « HERGESHEIMER, JOSEPH • Mountain Blood. 12mo, red cloth, slight break in inner front hinge. New York, 1915

FIRST EDITION.

» 298 « HERGESHEIMER, JOSEPH • Three Black Pennys. 12mo, original cloth; small cover stains. New York, 1917

FIRST EDITION. Later Issue, with the medallion on the half-title about ½ inch from the bottom of the page.

On the A. Edward Newton list of "One Hundred Good Novels."

» 299 « HERGESHEIMER, JOSEPH • Cytherea. 8vo, red cloth, paper label, uncut. New York, 1922

FIRST EDITION. ONE OF 270 COPIES ON LARGE PAPER, signed by the author.

One of the Finest Copies in Existence
With Two of the Three Leaves Later Canceled

» 300 « HERRICK, ROBERT • Hesperides: or, The Works Both Humane & Divine. *Engraved frontispiece by William Marshall.* 1648 ✣ His Noble Numbers: or, His Pious Pieces . . . 1647. 12mo, full original or contemporary sheep, with a crest impressed in blind in centers of sides, with original label which is slightly chipped. In a full red levant morocco solander case.

London: Printed for John Williams, and Francis Eglesfield,
and are to be sold at the Crown and Marygold in Saint
Pauls Church-yard, 1648

A REMARKABLE COPY OF THE RARE FIRST EDITION. This copy has two of the three leaves that were canceled. Leaf C7 has been canceled and the substituted leaf displays the following in the title-heading of p. 28: "Dean-bourn" instead of "To Dean-bourn"; line 1, "Dean-bourn" instead of "Dear-Bourn"; line 2 "warty" instead of "watry"; [M8v] is the genuine original leaf, later canceled, with the readings on p. 176, line 1. "Hart-ease," later changed to "Hearts-ease"; line 3, "Overloving" later changed to "Over-loving," line 19, "lively food" later changed to "lively-hood." [08] p. 207, stanza 11 is omitted. It was later inserted. Serious errors on these three leaves caused the substitution of cancels in almost all copies.

A penciled note on the front fly-leaf states that this is "The finest copy extant."

On the Grolier Club's list of "One Hundred Books Famous in English Literature."

[See illustration on the preceding page]

» 301 « HERRICK, ROBERT • The Works of Robert Herrick. *Vignette portrait on title-pages.* 2 vols., 12mo, contemporary full green morocco, gilt backs, gilt ornamented border on sides, gilt edges; hinges cracked, and slightly rubbed.
Edinburgh, 1823

» 302 « HEWLETT, MAURICE • Earthwork out of Tuscany. *Frontispiece.* 12mo, original green cloth, gilt top, uncut; backstrip slightly faded.
London, 1895

FIRST EDITION OF THE AUTHOR'S FIRST BOOK. FIRST ISSUE with the title-page bearing the London imprint only.

PRESENTATION COPY FROM THE AUTHOR, inscribed on fly-leaf: "With the author's respect and regard. 29 Mar. '95."

With an A.L.s. by the author, tipped on fly-leaf, 2 pp. 12mo, "29 Mar. '95," to the Lord Bishop of Peterborough, presenting him with the volume.

With the Mandell Creighton bookplate.

» 303 « HEWLETT, MAURICE • The Forest Lovers. 12mo, original green decorated cloth, uncut; binding soiled, inner hinges cracked. London, 1898

FIRST EDITION. Second Issue, without the reading on the verso of the title-page "Copyrighted in the United States." Contains the half-title.

On the A. Edward Newton list of "One Hundred Good Novels."

» 304 « HEYWOOD, THOMAS • England's Elizabeth: Her Life and Trovbles ... *Portrait by Droeshout after I. S.* 16mo, full crimson levant morocco, gilt fillets with corner ornaments on sides, richly gilt back, gilt edges, by BEDFORD.
London: John Beale, for Philip Waterhouse, 1631

FIRST EDITION. The blank leaves A1-A3 were not included when the volume was rebound.

» 305 « HILDEBURN, CHARLES R. • A Century of Printing. The Issues of the Press of Pennsylvania, 1685-1784. 2 vols., 4to, cloth, gilt tops, uncut.
Philadelphia, 1885

With the Carl Edelheim bookplate.

» 306 « [HILL, SIR JOHN] • Letters from the Inspector to a Lady, with the Genuine Answers. Both printed verbatim from the originals. 8vo, old half calf; binding worn, front cover loose; name written on title-page. London, 1752

FIRST EDITION. This volume formerly belonged to Lieutenant Colonel F. R. C. Grant, the famous Johnsonian collector, and has a signed Ms. note by him, dated July 25, 1894, pasted on the fly-leaf. With the Sir John Hill bookplate.

Printed by Wynkyn De Worde in 1553

» 307 « [HILTON, WALTER] • Scala Perfectionis. *The title-page is a xylographic inscription, beneath which is a large woodcut of Christ embracing the Cross, with a monk kneeling beside Him; and on the last page is Wynkyn de Worde's Caxton device. Gothic letter.* Small 4to, full old red morocco, gilt edges; backstrip restored, small holes in lateral margins of last three leaves. In a full red morocco solander case. [Colophon:] Imprynted at London in Fletestreet, by Wynkyn de Worde, dwellynge at the Sygne of the Sonne, and fynysshed in the yere of our lorde God M.CCCCC.xxxiii

AN EXCEEDINGLY FINE COPY of a very rare and interesting book. The author was an Augustinian Canon at Thurgarton in Nottinghamshire. This was his chief work, and was one of the most popular treatises composed in English prior to the Reformation. It still remains one of the most famous Catholic books of the world.

Hilton was a great master of the school of English mystics, who were the spiritual descendants of Richard Rolle of Hampole. This beautiful "Ladder of Perfection" supplied both system and corrective to Rolle's exuberance of feeling. It is marked by clear insight, sanity, judgment, and clarity of style. It is still read in modernized editions.

With the John Liptrap, Henry W. Poor and Walter T. Wallace bookplates.

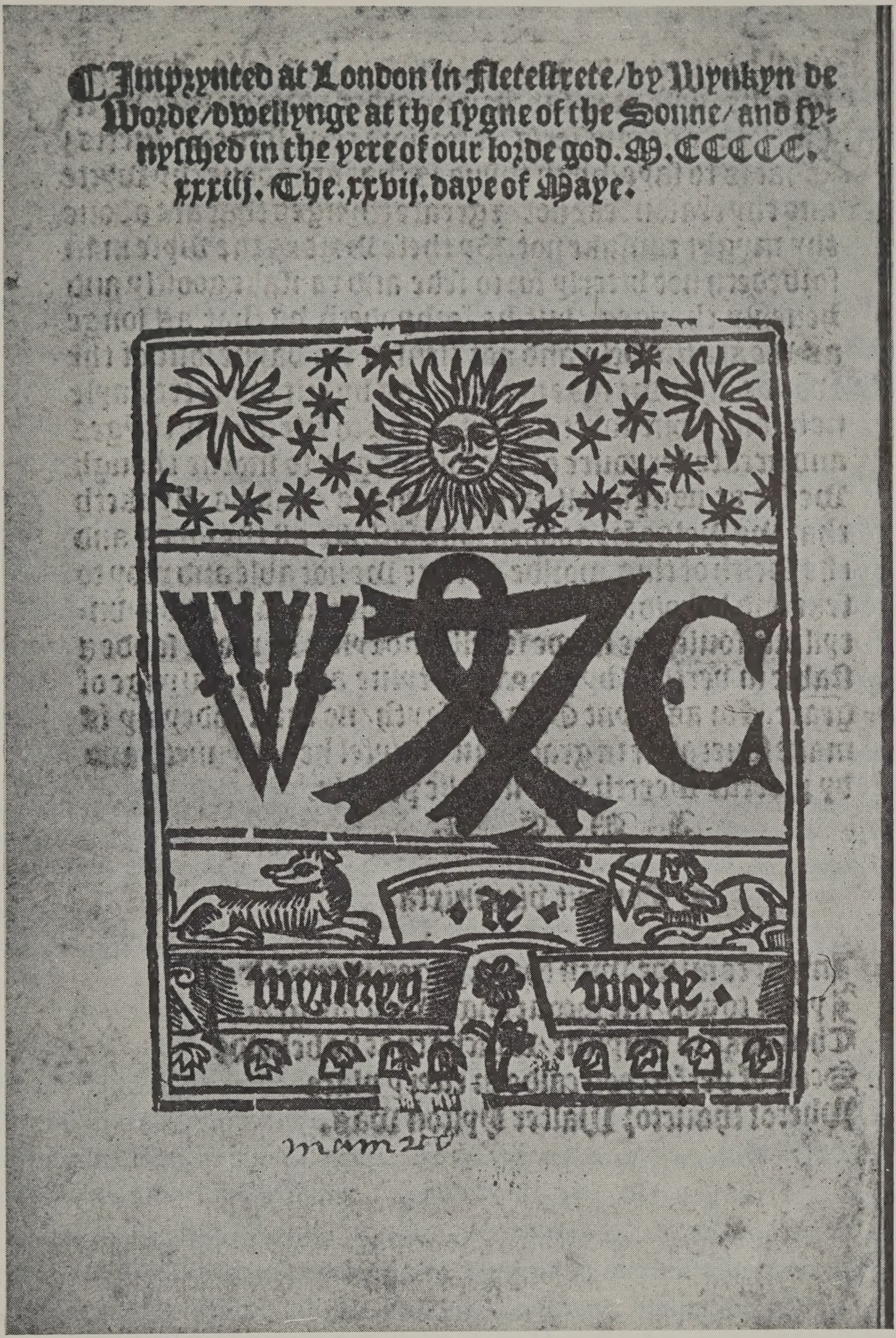
[See illustration]

» 308 « HISSEY, JAMES J. • A Drive Through England or a Thousand Miles of Road Travel. *Illustrated.* 8vo, cloth. London, 1885

FIRST EDITION.

» 309 « HISSEY, JAMES J. • On the Box Seat from London to Land's End. *Illustrated.* 8vo, cloth; slightly soiled, slight foxing on title-page; name written on half-title. London, 1886

FIRST EDITION.



¶ Imprynted at London in Fleteſtrete/ by Wynkyn de Worde/ dwellynge at the ſygne of the Sonne/ and fynyſſhed in the yere of our lorde god. M.CCCCC. xxxiij. The .xxvij. daye of Maye.

W C
de
wynkyn
worde.

A NOTABLE COPY OF HILTON'S RARE BOOK

[Number 307]

» 310 « HISSEY, JAMES J. • Across England in a Dog-Cart. From London to St. Davis and Back. *Map and full-page illustrations.* 8vo, cloth; inner hinges cracked, binding soiled; inscription on fly-leaf. London, 1891

FIRST EDITION.

» 311 « HISSEY, JAMES J. • A Tour in a Phaeton. *Map and full-page illustrations.* 8vo, cloth; inner front hinge cracked, covers soiled and front cover slightly puckered. London, 1898

FIRST EDITION.

» 312 « HOLBEIN, HANS • Imitations of Original Drawings in the Collection of His Majesty, for the Portraits of Illustrious Persons of the Court of Henry VIII. With Biographical Tracts. Published by John Chamberlaine. *83 beautiful tinted plates, including those of Holbein and his wife, and miniature portraits of the Dukes of Suffolk.* Atlas folio, half red morocco, gilt back, gilt top.

London, 1792 [-1800]

This series of engravings is by Bartolozzi, Metz, and Knight, after the originals by Hans Holbein. The portraits of Holbein and his wife have wide margins which is most unusual as they are generally found to be much cut down; the portrait of Mrs. Holbein is slightly foxed in the margin and the fore-margin is frayed in one place.

The plates are on untinted paper, excepting nine which are on pink paper; six of the plates on untinted paper are mounted and five of the plates on pink paper are mounted.

Bound in at the end of the present work are eight plates consisting of portraits of personages of the Court of Francis II of France, engraved by Bartolozzi after Holbein. This was intended as a continuation to the present work, but only eight portraits were issued.

» 313 « HOLINSHED'S CHRONICLES • [Title to vols. I and II:] The First and second volumes of Chronicles, . . . First collected and published by Raphaell Holinshed, William Harrison, and others: Now newlie augmented and continued . . . to the year 1586, by John Hooker . . . and others . . . [Title to vol. III:] The Third volume of Chronicles, beginning at duke William the Norman . . . and descending by degrees of yeeres to all the kings and queenes of England . . . Now newlie recognized, augmented and continued . . . to the yeare 1586. *Title-pages within woodcut borders, black letter.* 3 vols. in two, folio, full old calf; rebacked, title-leaves cut down and mounted, name of a former owner in each volume, some stains and a few other minor defects. London, 1586-7

The second edition with the language altered and the woodcuts appearing in the first edition, omitted.

» 314 « [HOLMES, OLIVER W.] • The Autocrat of the Breakfast-Table. *Engraved half-title and 8 illustrations by Augustus Hoppin, with the original tissue guards.* 12mo, original brown cloth; backstrip slightly worn, end-papers slightly discolored. Boston, 1858

FIRST EDITION. FIRST ISSUE, with the engraved half-title, and the correct end-papers at the back. A fine copy, with the exception of the slight blemishes noted above. Inserted in the volume is an A.L.s. by the author, 2 pp., 12mo. Boston, December 22, 1853. To Gen. George P. Morris: "I am engaged in the anti-poetical labor of lecturing twice a day from this time to the middle of March . . ."

» 315 « HOLMES, OLIVER W. • The Autocrat of the Breakfast-Table. *Portrait.* 12mo, red cloth, leather label, gilt top. Boston: Riverside Press, 1892

PRESENTATION COPY FROM THE AUTHOR TO EDWARD EVERETT HALE, with inscription on fly-leaf: "Edward Everett Hale, with the warm regards and profound respects of his friend Oliver Wendell Holmes. April 3d, 1892."

This is vol. I of the Riverside Edition of Holmes' writings.

» 316 « HOOD, THOMAS • Whimsicalities, A Periodical Gathering. *With numerous illustrations, from designs by John Leech.* 2 vols., 12mo, original cloth, uncut; inner hinges cracked, somewhat worn. London, 1844

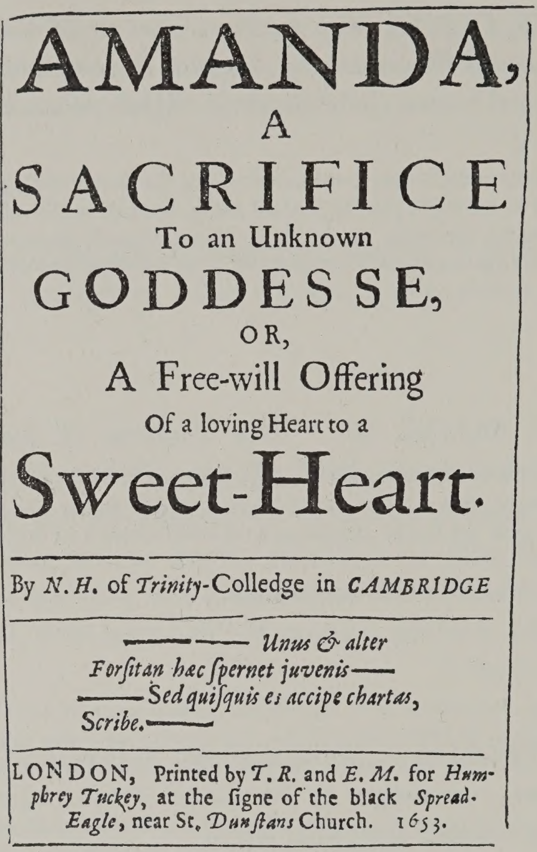
FIRST EDITION.

» 317 « HOOK, THEODORE E. • Precepts and Practice. *Portrait, and 10 plates by H. K. Browne;* time-discolored. 3 vols., 12mo, original cloth, uncut; much worn, new end-papers in vol. III. London, 1840

FIRST EDITION. Writing by a former owner on one end-paper.

» 318 « HOOK, THEODORE E. • Peter Priggins, the College Scout. Edited by Theodore Hook, Esq. *With 12 plates by H. K. Browne.* 3 vols., 12mo, original cloth, uncut; hinges cracked, some cover stains. London, 1841

FIRST EDITION.



AMANDA,
A
SACRIFICE
To an Unknown
GODDESSE,
OR,
A Free-will Offering
Of a loving Heart to a
Sweet-Heart.

By *N. H.* of *Trinity*-Colledge in *CAMBRIDGE*

——— *Unus & alter*
Forſitan hæc ſpernet juvenis——
——*Sed quiſquis es accipe chartas,*
Scribe.———

LONDON, Printed by *T. R.* and *E. M.* for *Humphrey Tuckey*, at the ſigne of the black *Spread-Eagle*, near St. *Dunſtans* Church. 1653.

[Number 319]

» 319 « H[OOKES], N[ATHANIEL] · Amanda, A Sacrifice To an Unknown Goddesse, Or, A Free-will Offering Of a loving Heart to a Sweet-Heart. By N. H. of Trinity-Colledge in Cambridge. *Engraved frontispiece, probably by Faithorne.* Small 8vo, full green French levant morocco, covered with beautiful gilt tooling, doublures of light brown morocco, gilt borders and edges, by THE CLUB BINDERY; signed Leon Maillard Finisher. In a morocco bound slip case.
London, Printed by T. R. and E. M. for Humphrey Tuckey, at the signe of the black Spread-Eagle, near St. Dunstans Church, 1653

FIRST EDITION. With the rare half-title printed lengthwise on A. With the genuine blank leaves G5, H, and N8. "Miscellanea Poetica" has a separate title-page. A fine copy of this extremely rare book, with a brilliant impression of the frontispiece. With the Robert Hoe and Beverly Chew bookplates, and the monogram of Robert Hoe stamped in gold on the front doublure.

Accompanying the above is a facsimile edition, printed in London in 1923, 12mo, cloth-backed boards.

[See illustration]

» 320 « [HOOVER, HERBERT C. AND LOU H.] • Georgius Agricola. De Re Metallica. Translated from the First Latin Edition of 1556 by Herbert Clark Hoover and Lou Henry Hoover. *Illustrations.* Folio, original vellum, uncut.

London, 1912

CHOICE COPY OF THE FIRST EDITION OF THIS TRANSLATION. PRESENTATION COPY, inscribed on front fly-leaf, by former President Hoover: "To James Tomkinson, Esq. With compliments of H. C. Hoover."

» 321 « HORACE • Quinti Horatii Flacci Opera. *Engraved plates and text.* 2 vols., 8vo, full old red straight-grain morocco, gilt fillets on back and sides, gilt edges, by C. KALTHOEBER, with his label.

Londini: Johannes Pine, 1733-7

FIRST ISSUE OF PINE'S HORACE, with the reading "Post Est" (subsequently corrected to "Potest") on the engraved medallion on p. 208, vol. II. With the William Downes and Willis Vickery bookplates.

A Printed Book of Hours on Vellum

With Large and Small Miniatures Illuminated in Gold and Colors

» 322 « HOURS • [SIMON VOSTRE. Use of Rome.] Ces presentes heures a lusaige de Rōme furēt acheuez le xvi. iour de Septembre. Lan Mil LLLL.iiii.xx. et xviii. pour Simon Vostre. libraire demourant a Paris a la rue neuue nostre dame a lymage sainct Jehan leuangeliste. *Device of the printer, Philippe Pigouchet, on title-page, crudely colored by hand; cut of the anatomical man, 20 large metal-cut illustrations; 2 smaller cuts (representing 'The Holy Grail' and 'St. Gregory's Mass'); all richly illuminated in gold and colors, 38 very small cuts, richly colored and gilt, ornamental borders on every page, uncolored, depicting religious subjects, male and female Dances of Death, popular scenes, arabesques, etc. Large and small initial letters in liquid gold on red and blue grounds, decorative finials. Almanac,* 1488-1508. 8vo, full old red morocco, double gilt fillet border on sides, with gilt fleurons in corners, richly gilt back, gilt edges; one or two very trifling defects.

Paris: Philippe Pigouchet for Simon Vostre, 16 September, 1488

A SUMPTUOUS BOOK OF HOURS ON VELLUM measuring 7¾ by 5 inches. Collation: 96 leaves, a-18 in eights, A eight leaves, 27 lines to the page, lightly ruled in red throughout, gothic characters. Most of the plates have gothic architectural frames. A note on the end-leaf states: "Bohatta 597." Another note refers to Brunet 1583. Only the word "finis" appears at the end after the text.

With an unidentified armorial bookplate.

"I Hear with Grief that You Are a Book-Collector"

» 323 « HOUSMAN, A. E. • A Shropshire Lad. 12mo, original vellum-backed boards, uncut; covers and corners slightly soiled or worn. In a half red morocco slip case. London, 1896

FIRST EDITION. With the label in intact and clean state. Laid in the volume is an A.L.s. by the author, 1 p., 12mo. Trinity College, Cambridge, February 19, 1934. To an unnamed correspondent: "I hear with grief that you are a book-collector, but I thank you for the kindness of your letter." The name "Herbert Smith" and the date "15 Aug 1901" are inscribed on the front end-leaf, as is also the name of another former owner. With the Christopher Sclater Millard bookplate.

» 324 « HOUSMAN, A. E. • Last Poems. 12mo, original cloth, gilt top, with the dust jacket. London, 1922

FIRST EDITION.

» 325 « HOWE, EDGAR W. • The Story of a Country Town. *2 illustrations from original designs by W. L. Wells.* 12mo, original reddish cloth; inner hinges cracked, and some stains on covers. In a cloth protecting cover. Atchinson, Kas., 1883

FIRST EDITION. PRESENTATION COPY from the author, inscribed on the front end-leaf: "With the compliments of E. W. Howe." Beneath the inscription is the following in another hand: "to J. W. Stow, Fond du Lac, Wis. Feb. 20th 1884." Tipped in the volume is a printed sheet bearing press reviews of the present work. Pasted down on the inner side of the front cover is a newspaper clipping regarding the same work.

» 326 « HOWELLS, WILLIAM D. • A Foregone Conclusion. 12mo, original cloth. Boston, 1875

FIRST EDITION. PRESENTATION COPY from the author to Edmund C. Stedman, inscribed on the front end-leaf: "E. C. Stedman, with the affectionate regards of W. D. Howells. Cambridge, Nov. 28, 1874." With the Edmund C. Stedman bookplate.

» 327 « HOWELLS, WILLIAM D. • The Rise of Silas Lapham. 12mo, original dark blue cloth; covers slightly stained. Boston, 1885

FIRST EDITION. The advertisements leaf in this copy is headed "Mr. Howells's Latest Works." The type is perfect on p. 176.

On the A. Edward Newton list of "One Hundred Good Novels."

» 328 « HOWELLS, WILLIAM D. • The Rise of Silas Lapham. 12mo, light blue cloth; covers slightly stained, and a few small stains in text. Boston, 1885

FIRST EDITION. The leaf of advertisements in this copy is headed "Mr. Howells's Latest Novels." The type is defective on p. 176.

On the A. Edward Newton list of "One Hundred Good Novels."

» 329 « HUDSON, WILLIAM H. • The Purple Land that England Lost. 3 vols., 12mo, original light blue cloth, backs lettered in gilt with designs in dull red, front covers with designs and lettering in dull red, back covers plain, and light green flowered end-papers, uncut; backstrips slightly faded, and covers slightly stained. In a half blue morocco slip case. London, 1885

FIRST EDITION OF THE AUTHOR'S FIRST BOOK. This work is rarely found in good condition. John Carter in his work "More Binding Variants" (London [1938], pp. 10-11) lists the above binding as variant A. With 32 pp. of advertisements at the end of vol. II, dated October, 1885. Tipped down on the front end-leaf of vol. I is a portrait of the author cut from a periodical. At the outer upper corner of the inner side of front cover of vol. I is the small label of Robert M'Clure, Glasgow bookdealer.

» 330 « HUDSON, WILLIAM H. • Green Mansions: A Romance of the Tropical Forest. 12mo, original green cloth, uncut. In a half green morocco slip case. London, 1904

FIRST EDITION. One of the copies without the publisher's device on the back cover. On the A. Edward Newton list of "One Hundred Good Novels."

» 331 « [HUGHES, THOMAS] • Tom Brown's School Days. By An Old Boy. 12mo, full blue levant morocco, gilt back and border on sides, gilt top, by ROOT. Cambridge, 1857

FIRST EDITION. With the half-title, and with 24 pp. of advertisements at the end, dated February, 1857; on the first page of these advertisements the present work is announced as "Nearly Ready." A small piece has been supplied to the outer blank margin of one of these leaves. These leaves are preceded by two other pages of advertisements. Pasted down on the front end-leaf is a newspaper clipping regarding the present work. On the A. Edward Newton list of "One Hundred Good Novels."

» 332 « [HUGHES, THOMAS] • Tom Brown at Oxford. 3 vols., 12mo, original blue cloth, uncut; inner hinges cracked, covers slightly stained or rubbed, back cover of vol. I and front cover of vol. III cracked. Cambridge, 1861

FIRST EDITION of the sequel to the author's famous book *Tom Brown's School Days.* Owing to the great popularity of this work the book is rarely found in good condition. With the half-title in each volume. With 24 pp. of advertisements at the end of vol. I, listed as "In October." [*sic*]. At the end of vol. II is an advertisement leaf listing the author's *Tom Brown's School Days,* and *Scouring of the White Horse."* The name "W. R. D. Maycock" is inscribed on the half-title of vols. I-II. With writing by a former owner on the front end-leaf of vol. III.

» 333 « HUMPHREYS, HENRY N. • A Record of the Black Prince. *Illuminated illustrations, initials, and decorated borders.* 8vo, black composition binding in relief and pierced over red, a shield with the arms of the Black Prince, a scroll bearing the title of the book and the motto of the Prince of Wales, over gothic tracery ornament on both covers, gilt edges; one hinge cracked, stucco binding, loose, as usual. In a cloth folding case. London, 1849

FIRST EDITION.

» 334 « HUNT, LEIGH · Hero and Leander, and Bacchus and Ariadne. 16mo, original boards, uncut, printed label on front cover; backstrip slightly defective, slight break at hinge of front cover. In a full blue morocco solander case, with inner protecting silk folder. London, 1819

FIRST EDITION. PRESENTATION COPY FROM THE AUTHOR, inscribed on the half-title: "To Frances M. Kelly from Leigh Hunt."

✦ *With penciled note on inner protecting folder by Mr. Newton reading: "Miss Kelly is the actress to whom Lamb proposed marriage.* A.E.N."

» 335 « HUNT, LEIGH · Lord Byron and some of his Contemporaries. *Silhouette frontispiece and other portraits, and leaf with facsimile specimens of autographs.* 4to, half mottled calf, gilt top, uncut; frontispiece offset on title-page, and slight defect in frontispiece. London, 1828

FIRST EDITION. At page one, tipped in, is a fragment of an original manuscript in the autograph of Leigh Hunt.

Laid in is a portion of an autograph letter by Leigh Hunt, consisting of two pages which are numbered "3" and "8" and containing autobiographical information, etc.

» 336 « HUNT, LEIGH · Lord Byron and some of his Contemporaries. *Portraits.* 2 vols., 8vo, original cloth, uncut; offsets of frontispieces; bindings soiled. London, 1828

Second Edition. With an interesting preface, in which he defends himself against his critics and expresses the wish that he had never written the work.

» 337 « HUNT, LEIGH · The Indicator, and the Companion; a Miscellany for the Fields and the Fireside. *Portrait.* 2 vols., 12mo, original cloth, bindings broken, portrait foxed and offset on title. London, 1834

FIRST EDITION.

» 338 « HUNT, LEIGH · Imagination and Fancy; or Selections from the English Poets. 12mo, original pale green silky cloth, decorated in gilt, gilt edges; back faded, binding worn, inner hinges cracked. London, 1844

FIRST EDITION. This is Carter's variant "B," which he states is a gift binding.

» 339 « HUNT, LEIGH · Wit and Humour, Selected from the English Poets. 12mo, pink cloth, sides with corner ornaments and vase in center in gilt, gilt edges; soiled and worn. London, 1846

FIRST EDITION. This is Carter's variant "B." With a leaf of advertisement at end announcing Hunt's *Men, Women, and Books* as in the press, and on the verso the printer's imprint; also a 32-page catalogue of Smith, Elder and Co., dated July, 1846. With the Stephen George Holland bookplate.

» 340 « HUNT, LEIGH · Men, Women, and Books. *Portrait.* 2 vols., 12mo, original dull pink cloth, with design of an urn on front covers, uncut.
London, 1847

FIRST EDITION. A VERY FINE COPY. This is Carter's variant "A." With the advertisements at the end of vol. I dated April, 1847.

» 341 « HUNT, LEIGH · Men, Women, and Books. *Portrait.* 2 vols., 12mo, amber colored cloth with the lyre design in center of covers, uncut; slightly worn.
London, 1847

FIRST EDITION. This is Carter's variant "B." The advertisement at the end of vol. II is a leaf announcing that the author's work *A Jar of Honey from Mount Hybla* is in preparation.

» 342 « HUNT, LEIGH · The Town; its Memorable Characters and Events. *Illustrated.* 2 vols., 12mo, original orange cloth; slightly soiled. London, 1847

FIRST EDITION. With the Smith, Elder advertisements at end dated November 1848.

» 343 « HUNT, LEIGH · A Jar of Honey from Mount Hybla. *Illustrated by Richard Doyle.* 8vo, original glazed boards, gilt edges; front hinge cracked. In morocco-backed slip case. London, 1848

FIRST EDITION. With a lengthy inscription by the author, and signed, on the half-title, reading: "For sale in furtherance of the 'Institution for the Diffusion of Knowledge at Preston'—With best wishes towards it & the purchaser from Leigh Hunt."

» 344 « HUNT, LEIGH · Autobiography. *Portraits.* 3 vols., 8vo, orange colored cloth, uncut; bindings badly worn, portions missing from backstrips and one backstrip off, inner hinges cracked. London, 1850

FIRST EDITION. Laid in is an A.L.s. by Leigh Hunt, 2 pp., 4to. Covent Garden, June 1, 1841. To John Pierce, appealing to him for money to help him in his distress so that he may provide food for his family, and mentioning appointment to a clerkship in the post office.

» 345 « HUNT, LEIGH · The Old Court Suburb; or, Memorials of Kensington, Regal, Critical, and Anecdotical. Second Edition, Revised and Enlarged. *Vignettes on titles.* 2 vols., 12mo, original orange colored cloth, blind stamped; bindings soiled and worn. London, 1855

» 346 « HUNT, LEIGH · The Correspondence of Leigh Hunt. Edited by his Eldest Son. *With a portrait.* 2 vols., 12mo, original cloth, uncut. London, 1862

FIRST EDITION. With the Anthony Trollope bookplate in each volume.

» 347 « HUNT, LEIGH · Essays. Selected and Edited by Reginald B. Johnson. *Portrait and etchings.* 2 vols., 12mo, vellum-backed boards, uncut; slightly soiled.
London, 1891

LARGE PAPER EDITION. ONE OF 150 COPIES. With the Carl Edelheim bookplate.

» 348 « [HUNT, LEIGH] • My Leigh Hunt Library. Collected and Described by Luther A. Brewer. The First Editions. *Portraits, reproductions of title-pages, etc.* Royal 8vo, cloth. Cedar Rapids, 1932

PRIVATELY PRINTED. ONE OF 125 COPIES.

A Beautiful Manuscript

Contains 12 Full-Page, and 30 Smaller Miniatures

» 349 « ILLUMINATED MANUSCRIPT ON VELLUM • [*Horae Beatae Mariae Virginis {cum Calendario}.*] *Manuscript in Latin, of French execution, written on 118 leaves of vellum, measuring 8½ by 5¾ inches (216 by 145 mm.). Written in bold gothic characters in red and black on the finest vellum, with the calendar finely written in gold, blue, and red. Beautifully ornamented with 12 full-page miniatures, and 30 smaller ones in gold and colors, with 16 illuminated borders on gold ground, composed of fruit, flowers, leaves, etc., in the best style of the French Renaissance, and with hundreds of large and small illuminated initials.* 8vo, in a sixteenth century calf binding, with gilt corner and center ornaments, gilt edges; binding worn, joints cracked. Middle XVI Century

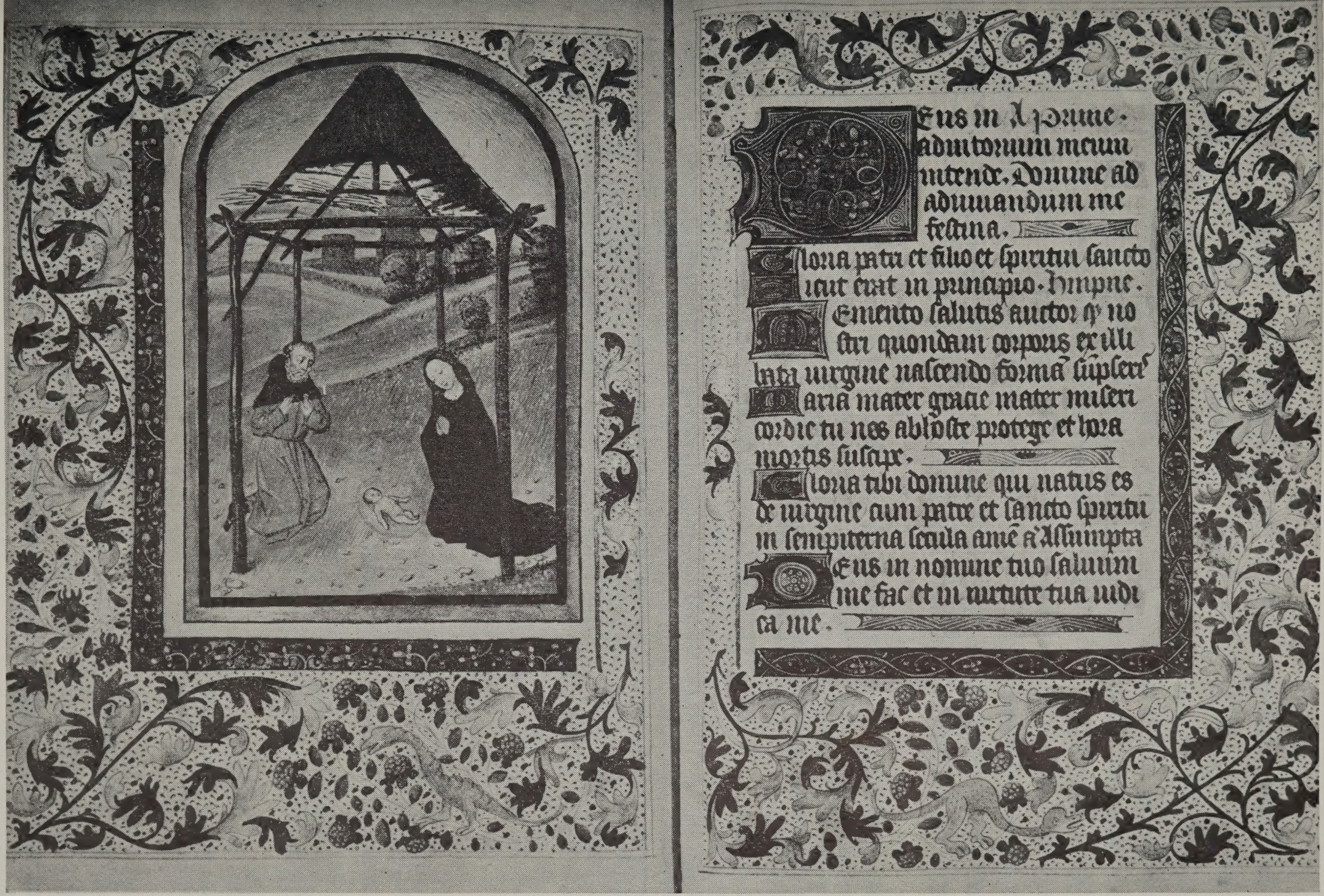
This manuscript was probably executed in Paris. The miniatures, with titles written in gold in the calendar, depict the following subjects: *la Circumcision Nostre Seigneur, L'Epiphanie, St. Vincent, la Conversion St. Pol* (January); *la Purification Nostre Dame, St. Mathias* (February); *Annunciation Nostre Dame* (March); *St. George, St. Marc* (April); *St. Jacques* and *St. Philippe, Invention Ste. Croix, la Translation St. Estienne, St. Perelin* (May); *Nativitié St. Jehan Baptiste, St. Pierre* and *St. Pol* (June); *Marie Magdalene, St. Jacques, Ste. Anne, la Translation St. Germain* (July); *St. Pierre au Liens, St. Laurens, l'Assumption Nostre Dame, St. Regnobert, St. Bathelemey, la Decolation St. Jehan Baptiste* (August); *la Nativitié Nostre Dame, Exaltation Ste. Croix, St. Mathieu, St. Michiel* (September); *St. Francoys, St. Dennis, St. Luc Evangeliste, St. Simon* and *St. Jude* (October); *la Feste de Toussains, St. Martin, Ste. Katherine, St. André* (November); *St. Nicolas, la Conception Nostre Dame, St. Thomas, la Nativitié Nostre Seigneur, St. Estienne, St. Jehan, les Innocens* (December).

The large miniatures depict the following subjects: 1. Descent of the Holy Ghost; 2. The Annunciation; 3. The Meeting of the Virgin with St. Elizabeth; 4. The Crucifixion; 5. The infant Jesus in the Manger; 6. The Announcement of the birth of Christ to the Shepherds; 7. The Adoration of the Magi; 8. The Presentation of Christ in the Temple; 9. The Flight into Egypt; 10. The Crowning of the Virgin; 11. The Trials of Job; 12. The Trinity.

The miniatures of this charming Book of Hours are indeed elegant specimens of the French art of illuminating of the XVI century, and probably are the work of one of the best pupils of the celebrated painter and miniaturist Jean Fouquet (d. 1490). On the page facing the beginning of the Office of the Virgin are two French coats of arms *accolés, viz.* 1. *D'Azur à trois lampes d'or allumées;* 2. *D'Azur à la bande d'argent chargée de trois besants d'or.* With the exception of three leaves of text, which are missing, the manuscript is in the finest and cleanest condition throughout, and the miniatures are as fresh and brilliant as when they came from the hand of the artist.

This was one of the most beautiful manuscripts in the Henry W. Poor and Walter T. Wallace Collections, one of the miniatures having been reproduced in color in the catalogue of the library of the former. With the Henry W. Poor and Walter T. Wallace bookplates.

[See illustration]



Deus in A Dñe.
adiutorium meum
intende. Domine ad
adiuuandum me
feſtina.
Gloria patri et filio et ſpiritui ſancto
Sicut erat in principio. Hymne.
Memento ſalutis auctor q' no
ſtri quondam corporis ex illi
bata uirgine naſcendo formā ſumpſeris
Maria mater gratie mater miſeri
cordie tu nos ab hoſte protege et hora
mortis ſuſcipe.
Gloria tibi domine qui natus es
de uirgine cum patre et ſancto ſpiritu
in ſempiterna ſecula amē. ℟. Aſſumpta
Deus in nomine tuo ſaluum
me fac et in uirtute tua iudi
ca me.

A MIDDLE SIXTEENTH CENTURY BOOK OF HOURS [Number 349]

Illuminated for the Daughter of Francis I

» 350 « ILLUMINATED MANUSCRIPT ON VELLUM • [Horae Beatae Virginis Mariae, secundum usum Romanum cum salendario.] *Manuscript in Latin and Italian on 114 leaves (7 by 5 inches). With 18 large miniatures in liquid gold and colors and 12 very small ones at the beginning of each month representing the signs of the zodiac, and 2 full-page miniatures of the arms of France and Savoy. Each page with a richly ornamented border of various types of flowers, as well as conventional designs on a solid gilt ground, colorful floreated initial letters on gold grounds, smaller gold initial letters on red and blue grounds.* 12mo, full old light brown Italian morocco, gilt fillets on sides, gilt fleurons in corners, richly gilt back.

Probably Italy, middle XVI Century

AN UNUSUAL MANUSCRIPT WITH A TYPE OF DECORATION NOT OFTEN MET WITH. An accompanying description states that this was written and illuminated for Marguerite de France, Duchesse de Berry, Daughter of King Francis I, on the occasion of her marriage with Emmanuel-Philibert, Duke of Savoy, in 1559, as evidenced by the royal arms of France on the recto of fol. 21 and the ducal arms of Savoy on the verso.

The calendar is preceded by an almanac for ten years (1560-9). The large miniatures depict the following subjects: (1) Two serpents entwined about a tree with a banner displaying the following words "*Rerum Sapienta Cvstos*"; (2) A shield displaying three *fleurs de lis,* surmounted by a crown; (3) A shield displaying a cross surmounted by a coronet; (4) The Trinity surrounded by cherubim; (5) The Annunciation; (6) St. Luke; (7) The Nativity; (8) The Adoration of the Magi; (9) A decorative design displaying the title of the Book of Hours in Latin; (10) The Flight into Egypt; (11) The Visitation; (12) The Assumption of the Virgin; (13) The Coronation of the Virgin; (14) King David Praying. (Note the harp and the green patch beneath it); (15) The Madonna Enthroned; (16) The Presentation in the Temple; (17) The Madonna and Child in Heaven; (18) The Crucifixion; (19) The Resurrection; (20) The Flaming Heart of Jesus.

» 351 « [IRVING, WASHINGTON] • A History of New York, from the Beginning of the World to the End of the Dutch Dynasty. By Diedrich Knickerbocker. *Folding view of New Amsterdam;* with a slight stain, and slight breaks in lower margin. 2 vols., 12mo, original sheep; a few binding defects, slight foxing of text as usual. In a full red morocco solander case.

New York: Inskeep & Bradford, 1809

FIRST EDITION. LARGE COPY, measuring 6 15/16 by 4 1/8 inches. The folding plate is of unusually large size, the sheet measuring 13½ by 4⅛ inches. On the title page of each volume is the name of a former owner "S. A. Pearson, 1820."

» 352 « [IRVING, WASHINGTON] • The Sketch Book of Geoffrey Crayon, Gent. 8vo, original boards, uncut, with paper label (rubbed); front hinge cracked and portion missing from backstrip. London: John Murray, 1820

Second English Edition.

» 353 « [IRVING, WASHINGTON] • The Sketch Book of Geoffrey Crayon, Gent. A New Edition. 2 vols., 12mo, original boards, paper labels, uncut; backstrips worn. London, 1821

» 354 « [IRVING, WASHINGTON] • The Alhambra: A Series of Tales and Sketches of the Moors and Spaniards. 2 vols., 12mo, ORIGINAL CLOTH-BACKED BOARDS, ENTIRELY UNCUT; bindings worn, text stained. In a cloth slip case. Philadelphia, 1832

FIRST EDITION, in the original cloth-backed boards, entirely uncut. This is one of the copies which contains a 36 page booklet of advertisements at the end of vol. I; these are not found in all copies.

» 355 « [IRVING, WASHINGTON] • The Alhambra. 2 vols., 12mo, original boards, paper labels, uncut. London, 1832

SECOND ENGLISH EDITION. With the two titles listed in the advertisements at the end as numbers XVI and XVII respectively; these two titles do not appear in the lists in the first edition. Page 148 is misprinted 184 in vol. I.

» 356 « [IRVING, WASHINGTON] • The Crayon Miscellany. No. 1: A Tour on the Prairies. No. 2: Abbotsford and Newstead Abbey. No. 3: Legends of the Conquest of Spain. Together 3 vols., 12mo, original green cloth, paper labels, uncut. Name on fly-leaf of no. 1, and name on title of no. 3. In a morocco-edged cloth slip case. Philadelphia, 1835

FIRST EDITIONS. With 24, 28, and 8 pp. of advertisements at the end of nos. 1, 2 and 3 respectively; with defect in leaf of advertisement at end of no. 2. The label on no. 1 is of the first issue. No. 3 has the publisher's note before the title-page.

Accompanying the above is *Crayon Miscellany.* Author's Revised Edition. London, 1850; with a home-made stiff paper cover.

» 357 « [IRVING, WASHINGTON] • Miscellanies: No. 1. Containing A Tour on the Prairies. 12mo, original boards, paper label, uncut; name on title-page; breaks in hinges. London, 1835

FIRST ENGLISH EDITION. Contains the title-page and half-titie.

» 358 « [IRVING, WASHINGTON] • Miscellanies: No. 1. Containing a Tour on the Prairies. 12mo, original boards, paper label, uncut; name on title-page. London, 1835

FIRST ENGLISH EDITION. Contains the title-page and half-title. The words "Sketch Book" on the label are printed in a slightly larger font than on the preceding copy.

» 359 « IRVING, WASHINGTON • Oliver Goldsmith: A Biography. *With illustrations.* Square 8vo, ORIGINAL DARK BLUE RIBBED CLOTH, sides ornamented in blind, with a portrait of the author in gilt in the center of the front cover, designs and lettering in gilt on the backstrip, uncut; backstrip slightly worn. New York, 1849

FIRST ILLUSTRATED EDITION. IN THE RARE DARK BLUE RIBBED CLOTH BINDING of which Langfeld and Blackburn state that only two copies have been located, the Dr. William C. Braislin copy and that in the Yale University Library. It is possible that a few copies were bound in this style for presentation purposes.

A FINE TALL COPY, measuring 8¾ by 6⅛ inches. The end-papers are white coated, decorated with a gilt design. Besides the publisher's announcement, this copy has 32 pp. of advertisements, with the first page dated July, 1849. With the Jacob C. Chamberlain bookplate.

» 360 « IRVING, WASHINGTON • Notes and Journal of Travel in Europe, 1804-1805. With an Introduction by William P. Trent. *Title-pages and other full-page illustrations, aquatints in colors, by Rudolph Ruzicka.* 3 vols., 16mo, cloth, gilt tops, uncut. New York: Grolier Club, 1921

ONE OF 257 SETS, printed at the Merrymount Press.

» 361 « JAMES, GEORGE P. R. • Forest Days. A Romance of Old Times. 3 vols., 12mo, original cloth-backed boards, uncut; paper labels, slightly chipped, inner joints cracked, name on fly-leaves. London, 1843

FIRST EDITION.

» 362 « JAMES, HENRY • The Europeans. 12mo, cloth; name on fly-leaf. Boston, 1879

FIRST AMERICAN EDITION.

» 363 « JAMES, HENRY • The Portrait of a Lady. 12mo, cloth. Boston, 1882

FIRST AMERICAN EDITION. With a signed autograph quotation by the author on fly-leaf: "You can't always please yourself: you can't sometimes please other people. Henry James. May 11th 1904."

» 364 « JAMES, HENRY • What Masie Knew. 12mo, cloth, gilt top, uncut. Chicago, 1897

FIRST EDITION.

» 365 « JAMES, HENRY • The American Scene. 8vo, cloth. London, 1907

FIRST EDITION. PRESENTATION COPY FROM THE AUTHOR, inscribed on half-title: "To Edmund Gosse. Henry James. Jan. 29th, 1907."

» 366 « [JEFFERIES, GEORGE, LORD] • The Bloody Assizes: or, A Complete History of the Life of George Lord Jefferies, from his birth to the present time. Wherein, among other things, is given a true Account of his unheard of Cruelties, and Barbarous Proceedings, in his whole Western-Circuit. Small 4to, old calf; paper defect in lower margin of one leaf. London, 1689

FIRST EDITION. LARGE COPY. With the leaf of advertisement at end.

» 367 « JERROLD, DOUGLAS • A Man Made of Money. *With 12 illustrations by John Leech;* a few plates slightly stained. 6 parts, 12mo, original pictorial wrappers, uncut; a few small wrapper defects. In a morocco-backed cloth folding case. London, 1849

FIRST EDITION, in the original parts. The name "John J. Newton" is inscribed on each front wrapper.

» 368 « JERROLD, DOUGLAS • Mrs. Caudle's Curtain Lectures. *Colored frontispiece and other illustrations by Charles Keene.* Square 8vo, original red cloth, rubbed; with cloth protecting jacket. London, 1866

FIRST EDITION WITH THESE ILLUSTRATIONS.

» 369 « JESSE, J. HENEAGE • London: Its Celebrated Characters and Remarkable Places. 3 vols., 12mo, half red morocco, gilt tops, uncut. London, 1871

EXTRA-ILLUSTRATED by the insertion of about 150 engraved portraits and views.

» 370 « JEUX D'ESPRIT • NINETEENTH CENTURY GAME. A pack of cards, 29 in red and 30 in black, 1⅞ by 3⅛ inches. In the original paper case. In a full maroon levant morocco case, by ROOT. England, XIX Century

AN INTERESTING AND AMUSING RELIC of the pre-Victorian and Victorian "parlor" or a reminiscence out of the past as to how the young ladies and gentlemen of that day amused themselves at a party. The red cards were apparently meant for the ladies, while the black cards were for the gentlemen. A great deal of laughter must have resulted from matching the cards!

Each question and answer is followed by a couplet. Some of the questions are: Do [*sic*] your heart pant at the sight of a man?; Do you think yourself handsome?; Are you apt to be jealous?; Are you very bashful?; Can you Scold well?; Do you long to be married?; Are you Affectionate?; Do you love to work?; Are you everything you seem to be?

Some of the answers on the red cards are as follows: Not at all times, Sir; Yes, sir, in the dark; If you knew you would not ask; That must not concern you; What would you give to know?; Indeed you must not know; Only at particular times, sir; I will keep that a secret; Quite the contrary, indeed sir.

» 371 « [JOHNSON OR JOHNSTON, CHARLES] • Chrysal; or the Adventures of a Guinea . . . By an Adept. 2 vols., 12mo, full mottled calf, gilt backs, gilt edges, by RIVIERE. London, 1760

A FINE COPY OF THE FIRST EDITION of the first part. With the I. L. Douglas Stewart bookplate.

» 372 « [JOHNSON OR JOHNSTON, CHARLES] • Chrysal; or the Adventures of a Guinea . . . 4 vols., 12mo, contemporary full calf; hinges cracked and a few other trifling imperfections. London, 1760-5

FIRST EDITION. THE COMPLETE TWO PARTS. One of the most caustic satires ever written. Names on title-pages, one partly erased from all the title-pages. With the Sir Edmund W. Gosse bookplate in vol. I.

» 373 « [JOHNSON OR JOHNSTON, CHARLES] • Chrysal; or the Adventures of a Guinea . . . by an Adept. *With 12 finely colored plates.* 3 vols., 16mo, full blue levant morocco, gilt backs, gilt tops, by SANGORSKI & SUTCLIFFE; several leaves slightly foxed. London, 1822

» 374 « JOHNSON, MERLE • High Spots of American Literature. 8vo, half blue morocco, gilt top, uncut. New York, 1929

ONE OF 750 COPIES.

"My Only Relic, Dr. Johnson's Teapot"

» 375 « [JOHNSON, SAMUEL] • Samuel Johnson's Silver Teapot.

A MAGNIFICENT MEMENTO OF SAMUEL JOHNSON. With the following inscription engraved on the teapot: "We are told by Lucien that the earthen Lamp, which had administered to the Lucubrations of Epictetus, was at his Death, purchased for the enormous sum of 3000 Drachmas; why when? may not Imagination equally amplify the Value of this unadorned Vessel, long employed for the Infusion of that favorite Herb, whose enlivening Virtues are said to have so often protracted the elegant & edifying Lucubrations of SAMUEL JOHNSON; the zealous Advocate of that innocent Beverage, against its declared enemy Jonas Hanway.

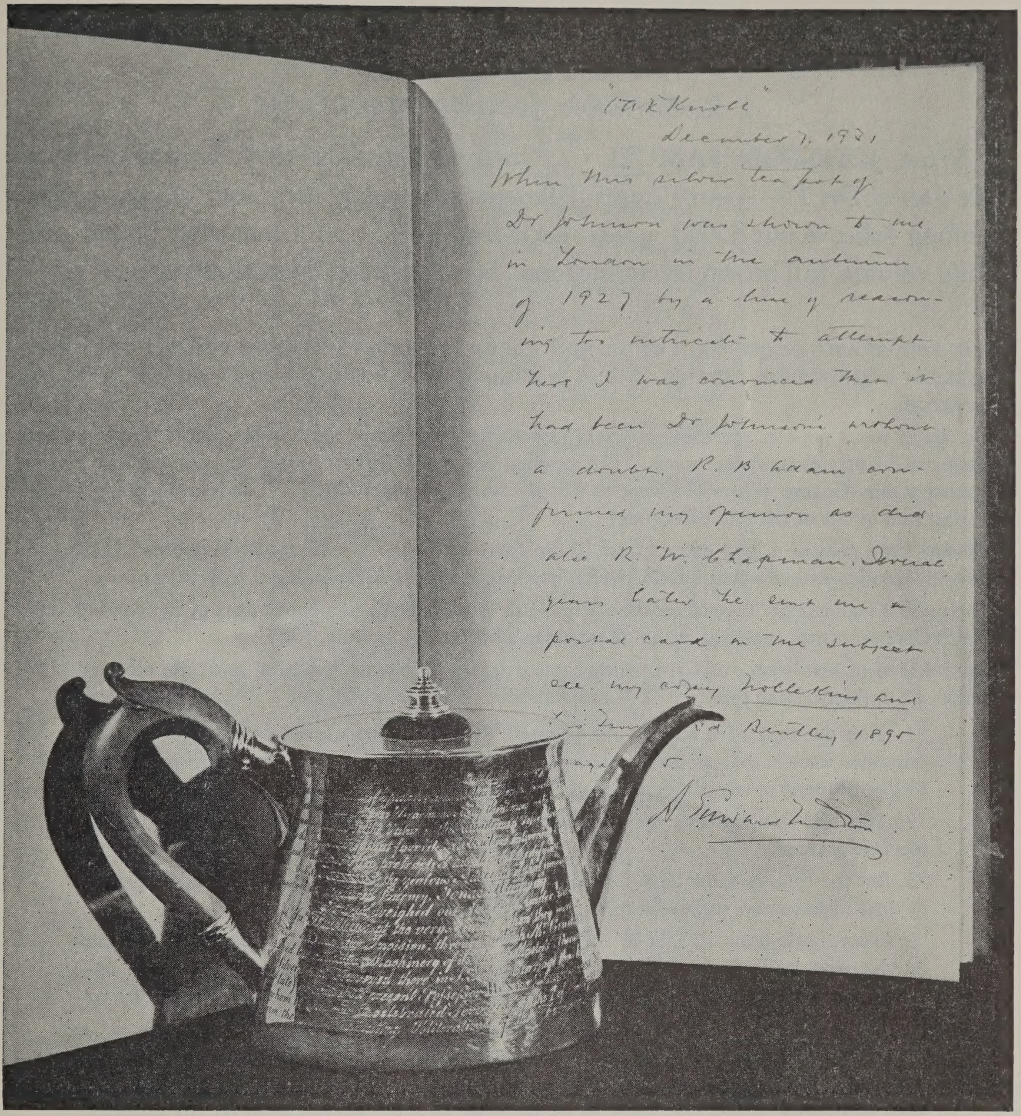
"It was weighed out for sale, under the Inspection of Sr. Jno. Hawkins, at the very Minute when they were in the next Room closing the Incision, through which Mr. Cruikshank had explored the ruinated Machinery of its dead Master's Thorax—so Bray (the Silversmith conveyed there in Sr. Johns Carriage thus hastily! to buy the Plate) informed its present Possessor HENRY CONSTANTINE NOWELL by whom it was for its celebrated Services, on the 1st. of Novr. 1778 rescued from the undiscriminating Obliterations of the Furnace."

The teapot is placed upon a walnut stand which supports a green velvet miniature dais. The latter displays a silver plaque upon which the following provenance is engraved: "Samuel Johnson's Teapot bought by Bray the Silversmith on Johnson's death, & sold to Henry Constantine Nowell, on the 1st of November 1788, eventually passing into the possession of C. J. E. Sparke, Esq., of St. Andrews Castle, Bury St. Edmunds, from whom it was acquired July 1927." The whole is encased in a plate glass, metal cornered, vitrine.

Mr. Newton in his *This Book-Collecting Game,* (pp. 210-3) gives a long account of this teapot.

✦ *Accompanying the relic is a clipping from "The Chicago Evening Post Magazine of the Art World," December 27, 1927, regarding the piece. On a leaf in this volume Mr. Newton has written: "The Teapot was made by John Parker and Ed. Wakelin of London 1750-1770."*

[See illustration]



"Oak Knoll"
December 7, 1931
When this silver tea pot of
Dr Johnson was shown to me
in London in the autumn
of 1927 by a line of reason-
ing too intricate to attempt
here I was convinced that it
had been Dr Johnson's without
a doubt. R. B Adam con-
firmed my opinion as did
also R. W. Chapman. Several
years later he sent me a
postal card on the subject
see my copy Nollekens and
his Times Ed. Bentley 1895
page 5.

A Edward Newton

DR. JOHNSON'S TEAPOT AND A. EDWARD NEWTON'S COMMENTS

[Number 375]

✦ *". . . I gave Agnes Repplier a luncheon. We sat down forty and she poured tea for that many more during the course of the afternoon. The photograph* [see frontispiece] *I am sending you under separate cover shows your humble servant, Charlie Osgood, the head of the English Department at Princeton, standing under the Johnson portrait, my wife and Agnes Repplier pouring tea from the Johnson teapot. She is a sporty old girl of seventy-five. I think she thoroughly enjoyed the occasion. That was the idea."—A. Edward Newton in a letter to Mr. Paul Lemperly, Lakewood, Ohio, January 19, 1933.*

A Remarkable Johnson Manuscript

» 376 « JOHNSON, SAMUEL • AUTOGRAPH MANUSCRIPT *"Considerations on the Case of Dr. T————s* [Trapp's] *Sermons abridged by Mr. Cave."* 9 pp., narrow oblong folio, about 1,600 words. Each leaf hinged on a mat, and bound in a folio volume, full brown levant morocco, by SANGORSKI & SUTCLIFFE.

Circa 1739

THIS REMARKABLE DISQUISITION BY DR. JOHNSON ON LITERARY PROPERTY IS POSSIBLY ONE OF HIS EARLIEST MANUSCRIPTS EXTANT. It is in excellent preservation, save a slight damage to the last paragraph.

Dr. Trapp was a popular preacher and in 1739 preached four discourses on "the nature, folly, sin, and danger of being righteous over-much." The sermons were published by Austen and Gilliver, and had an extensive sale. George Whitefield went to Christ Church on April 29, 1739 and heard Trapp preach against him in one of the four discourses.

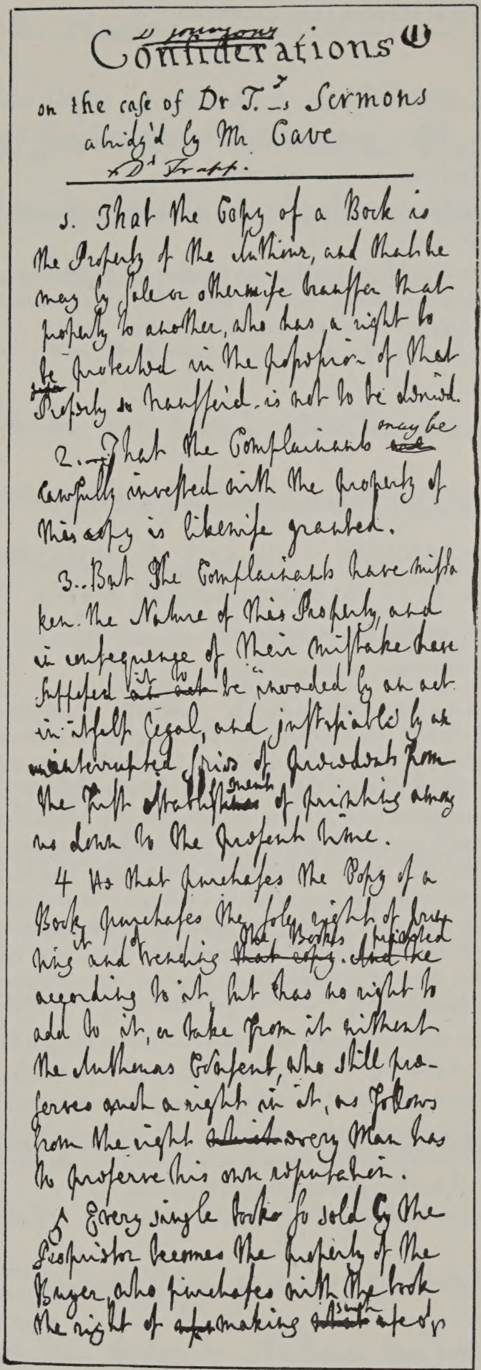
Edward Cave printed a long extract from Trapp's sermon in the "Gentleman's Magazine" (1739, pp. 288-292), and promised a continuation which never appeared, possibly owing to legal restraint.

The present manuscript "Considerations on the Case [etc.]" on the non-appearance of the continuation, which Cave promised, appeared in the "Gentleman's Magazine" for July, 1787.

Dr. Johnson in his defence of Cave makes some extravagant claims, brushing aside the accepted principles of Copyright. In all there are 31 "Considerations," some of which are:

> "1. That the copy of a book is the property of the author, and that he may by sale or otherwise transfer that property to another, who has a right to be protected in the possession of that property so transferred is not to be denied.
>
> "2. That the complainants may be lawfully invested with the property of this copy is likewise granted.
>
> "3. But the complainants have mistaken the nature of this property, and in consequence of their mistake have suffered it to be invaded by an act in itself legal . . .
>
> "5. Every single book, so sold by the proprietor, becomes the property of the buyer, who purchases with the book the right of making such use of it as he shall think most convenient, either for his own improvement or amusement, or the benefit or entertainment of mankind . . .
>
> "21. Therefore, as he that buys the copy of a book, buys it under this condition, that it is liable to be confuted if it is false, however his property may be affected by such a confutation; so he buys it likewise liable to be abridged if it be tedious, however his property may suffer by the abridgement.
>
> "22. To abridge a book, therefore, is no violation of the right of the proprietor, because to be subject to the hazard of an abridgement was an original condition of the property . . ."

[See illustration]



Dr Johnsons
Considerations (1)
on the case of Dr T——'s Sermons
abridg'd by Mr Cave
& Dr Trapp.

1. That the Copy of a Book is
the Property of the Author, and that he
may by Sale or otherwise transfer that
property to another, who has a right to
be protected in the possession of that
~~[illegible]~~ Property so transferr'd, is not to be denied.
2. That the Complainants ~~are~~ may be
lawfully invested with the property of
this copy is likewise granted.
3. But the Complainants have mista
ken the Nature of this Property, and
in consequence of their mistake have
supposed ~~it not~~ it to be invaded by an act
in itself legal, and justifiable by an
uninterrupted Series of precedents from
the first establish~~ment~~ment of printing among
us down to the present time.
4 He that purchases the Copy of a
Book purchases the sole right of prin
ting it and vending ~~that copy~~ the Books printed
~~And he~~
according to it, but has no right to
add to it, or take from it without
the Authors Consent, who still pre-
serves such a right in it, as follows
from the right ~~which~~ every Man has
to preserve his own reputation.
5 Every single book so sold by the
Proprietor becomes the property of the
Buyer, who purchases with the book
the right of ~~ap~~ making ~~what~~ such use of it

DR. JOHNSON ON LITERARY PROPERTY

[Number 376]

» 377 « JOHNSON, SAMUEL • A.D.s., on p., small oblong 4to. [London] December 14, 1743. With portrait by Trotter, colored by hand. Both pieces tipped in a small 4to half morocco volume.

A HIGHLY IMPORTANT DOCUMENT, being the receipt given by Johnson to Edward Cave in payment for the *Life of Richard Savage,* reading:

"This 14th day of December Recd. of Mr Ed. Cave the sum of fifteen Guineas—in full for compiling and writing the Life of Rich'd Savage Esq. deceased and in full for all materials thereto applyed & and not found by the said Edward Cave I say rec'd by me Sam: Johnson Dec. 14, 1743."

Dr. Johnson to Dr. Burney

» 378 « JOHNSON, SAMUEL • A.L.s., 3 pp., small 4to. [London] Gough Square, December 24, 1757. To Doctor Charles Burney. With a printed transcript. Tipped in a half morocco volume.

A REMARKABLE LETTER BY JOHNSON, reading as follows:

"Sir

That I may shew myself sensible of your favours, and not commit the same fault a second time I make haste to answer the letter which I received this morning. The truth is, the other likewise was received, and I wrote an answer, but being desirous to transmit you some proposals and receipts, I waited till I could find a convenient conveyance, and day was passed after day, till other things drove it from my thoughts, yet not so, but that I remember with great pleasure your commendation of my dictionary. Your praise was welcome not only because I believe it was sincere, but because praise has been very scarce. A man of your candour will be surprised when I tell you that among all my acquaintance there were only two who upon the the publication of my book did not endeavor to depress me with threats of censure from the publick, or with objections learned from those who had learned them from my own preface. Yours is the only letter of goodwill that I have yet received, though indeed I am promised something of that sort from Sweden.

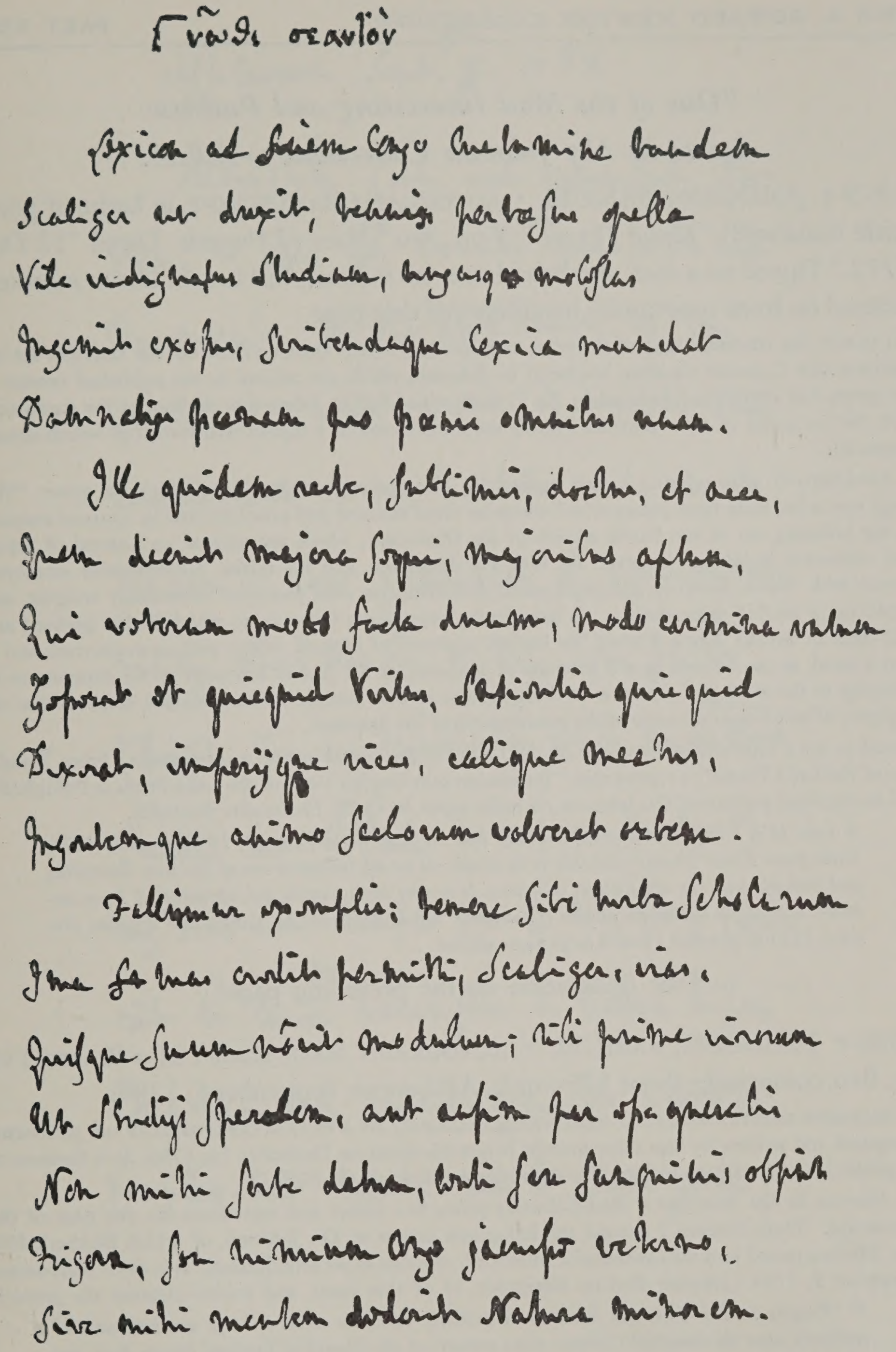
How my new Edition will be received I know not, the subscription has not been very successful. I shall publish about March.

If you can direct me how to send proposals I should wish that they were in such hands.

I remember, Sir, in some of the first letters with which you favoured me, you mentioned your Lady. May I enquire after her? In return for the favours which you have shewn me, it is not much to tell you that I wish you and her all that can conduce to your happiness.

I am
Sir
Your most obliged
and
Most humble servant
Sam: Johnson
Gough Square
Dec. 24, 1757"

✦ *On the front end-paper of the volume Mr. Newton has inscribed: "This is one of the finest Johnson letters I have ever seen (except in the collection of my dear friend R. B. Adam). I bought it from Drake in September 1926. A. Edward Newton."*



Γνῶθι σεαυτὸν

Lexicon ad finem longo luctamine tandem
Scaliger ut duxit, tenuis pertaesus opella
Vile indignatus studium, nugasque molestas
Ingemit exosus, scribendaque Lexica mandat
Damnatis poenam pro poenis omnibus unam.
Ille quidem recte, sublimis, doctus, et acer,
Quem decuit majora sequi, majoribus aptum,
Qui veterum modo facta ducum, modo carmina vatum
Gesserat et quicquid Virtus, Sapientia quicquid
Dixerat, imperiique vices, coelique meatus,
Ingentemque animo seclorum volveret orbem.
Fallimur exemplis: temere sibi turba Scholarum
Ima tuas credit permitti, Scaliger, iras.
Quisque suum norit modulum; tibi prime virorum
Ut studiis sperem, aut ausim par esse querelis
Non mihi sorte datum, lenti seu sanguinis obsint
Frigora, seu nimium longo jacuisse veterno,
Sive mihi mentem dederit Natura minorem.

DR. JOHNSON'S ELEGY ON HIMSELF

[Number 379]

"One of the Most Interesting and Pathetic Items in My Johnson Collection."—A.E.N.

» 379 « JOHNSON, SAMUEL • AUTOGRAPH MANUSCRIPT, in Latin, of poem (title translated) *"Know Thyself."* 3 pp., 4to, about 625 words. Dated "12 Dec. 1772." Tipped on a mat, and bound in a 4to volume, full brown levant morocco, lettered on front cover; with hand-lettered title-page.

AN ELEGY ON HIMSELF WRITTEN AFTER THE REVISION AND COMPLETION OF AN EDITION OF HIS DICTIONARY. Contains six lines, bracketed by Johnson, which are omitted in the published version of the poem, but altered and replaced by the 17 lines added by Dr. Johnson at the foot of the manuscript with the exception of some portions (which are underscored in a typewritten transcript which accompanies it).

A hand-lettered essay relating to this manuscript gives an explanation, from which we quote: "This elegy was called forth from Johnson by finding his mind strained and over-laboured by constant exertion in the bringing out of the fourth edition of his Dictionary, which necessitated an interval of repose and indolence. Indolence, however, for him was dangerous, and his spirits, not otherwise employed, turned with inward hostility against himself, destroying his own peace by unnecessary scruples, and producing a morbid melancholy . . . In this elegiac Latin poem however, to which he has prefixed as a title (title in Greek) 'Know Thyself,' he has left a picture of himself, drawn with as much truth and as firm a hand, as can be seen in the portraits of Hogarth, or Sir Joshua Reynolds . . . He commences by referring to the work and greatness of Scaliger, also to that famous scholar's alleged epigram that the drudgery of words would be one of the punishments of the dammed . . ."

Bound in are a typewritten transcript of the Latin version of the poem; a typewritten "Prose Translation of the Latin Poems"; a typewritten "Translation into English Verse of the Latin Poem as Published"; and an engraved portrait of Dr. Johnson, on India paper, by G. W. Hutin after Reynolds.

> ✦ *Laid in is a Signed Autograph Note by Mr. Newton, dated June 13, 1940, reading: "This Latin poem Know Thyself—the title is in Greek—is in my judgment one of the most interesting and pathetic items in my Johnson collection. It is very little known and appeared, if I am correctly advised, in the superb edition of Johnson's Works published by Talboys and Wheeler, Oxford, 1825-6, of which I have a large paper edition . . ."*

[See illustration on the preceding page]

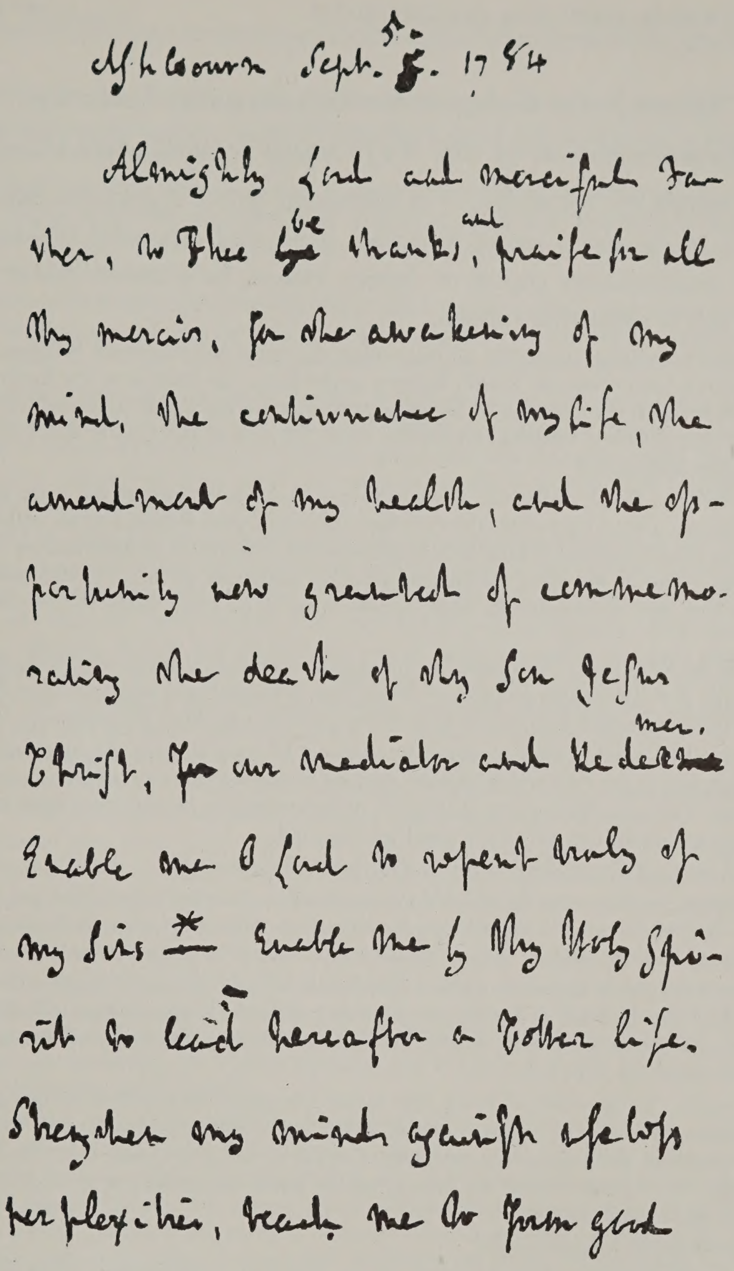
» 380 « JOHNSON, SAMUEL • AUTOGRAPH MANUSCRIPT of a Prayer. 1½ pp., 8vo, comprising about 125 words. Ashbourne, September 5, 1784.

OF EXCESSIVE RARITY, BEING THE ORIGINAL MANUSCRIPT OF A PRAYER COMPOSED BY DR. JOHNSON. Composed and written by him three months before his death on December 13, 1784. As a footnote to the prayer is an admonition by him: "To shun idleness. To study the Bible."

Mr. Newton in *The Amenities of Book-Collecting* prints this prayer and reproduces the first page of the manuscript. "From Pearson I secured my holograph prayer of Dr. Johnson, of which Birkbeck Hill says: 'Having passed into the cabinet of a collector it remains as yet unpublished.' It is dated Ashbourne, September 5, 1784 (Johnson died on December 13 of that year), and reads:—[Quotes the prayer].

> ✦ *"Prayers in Dr. Johnson's hand are excessively rare. He wrote a large number, modeled evidently upon the beautiful Collects—prose sonnets—of the Church of England Prayer Book; but after publication by their first editor, Dr. George Strahan, in 1785, most of the originals were deposited in the Library of Pembroke College, Oxford; hence their scarcity."*—A.E.N., *"The Amenities of Book-Collecting."*

[See illustration]



Ashbourn Sept. 5. 1784

Almighty God and merciful Father, to Thee be thanks, and praise for all thy mercies, for the awakening of my mind, the continuance of my life, the amendment of my health, and the opportunity now granted of commemorating the death of thy Son Jesus Christ, for our mediator and Redeemer. Enable me O Lord to repent truly of my sins * Enable me by thy Holy Spirit to lead hereafter a better life. Strengthen my mind against useless perplexities, teach me to form good

DR. JOHNSON'S PRAYER

[Number 380]

"When I Am Going to Be Extravagant, I Always Like the Encouragement of My Wife and I Usually Get It"—A.E.N.

» 381 « JOHNSON, SAMUEL • A collection of 32 Autograph Manuscripts and Letters, 10 of which are in Johnson's hand, and others by William Dodd, and a few contemporary copies of letters. Bound in a small quarto full calf volume, which is somewhat rubbed.

A COLLECTION OF SUPREME INTEREST, all concerning the celebrated forgery of William Dodd. The pieces in Johnson's hand comprise, Dodd's Petition to the King; his Petition to the Lord Chancellor; his Declaration left with the Ordinary of Newgate; a Petition on his behalf from the City of London to the King (unpublished?); Observations for the Press; Petition to the Queen; also four autograph letters by Johnson, each signed.

In 1777, Dr. William Dodd, clergyman, was condemned to death for forging the name of his pupil, Lord Chesterfield, on a bond for £4200. Through their common friend, Edmund Allen, printer, Johnson worked hard for Dodd's pardon, writing letters, petitions and addresses to be presented by Dodd, in his own or his wife's name, to the King, the Queen, and other important persons. Johnson took every care to conceal his own part in the attempt. These appeals were of no avail; Dodd was executed on June 27, 1777.

The petition to the King reads: "It is most humbly represcribed to your Majesty by William Dodd, the unhappy Convict now lying under sentence of death. That William Dodd acknowledging the justice of the sentence denounced against him, has no hope or refuge but in your Majesty's clemency . . .

"That for this end he humbly implores from the clemency of your Majesty, the continuance of a life legally forfeited, and of the days which by your gracious compassion he may yet live no one shall pass without a prayer that your Majesty after a long life of happiness and honour, may stand at the day of final Judgement among the blessed." 2 pp., small 4to. N.p., n.d.

The petition to the Lord Chancellor Bathrust reads in part as follows:

"I have committed a capital crime for which the Sentence of the Law has passed upon me, and whether that Sentence shall be executed in its full vigour may perhaps depend upon the Suffrage of your Lordship, from whom I have less claim of mercy than from any other . . ." 2 pp., small 4to. N.p., n.d.

Another petition for public signatures reads: "That William Dodd, Doctor of Laws, now lying under Sentence of Death for the crime of forgery, has for a great part of his past life been a Preacher remarkably diligent . . . That therefore they humbly recommend William Dod (*sic*) to the mercy of his Majesty." 2 pp., small 4to. N.p., n.d.

Dodd's last speech: "To the words of dying men regard has always been paid. I am brought hither to suffer death for an act of fraud of which I confess myself guilty with shame such as my former state of life naturally produces, and I hope with such sorrow as He, to whom the heart is known, will not disregard. I repent that I have violated the laws by which peace and confidence are established among men . . ." 2 pp., small 4to. N.p., n.d.

The autograph letters by Johnson follow:

A.L.s., 2 pp., small 4to. N.p., June 17, 1777. To an unnamed correspondent: "You know that my attention to Dr. Dodd has invited me to enquire what is the real purpose of Government; the dreadful answer I have put into your hands . . ."

A.L.s., 1 p., small 4to. N.p., June 22, 1777. To "Mr. Allen," in reference to the sending of Dr. Dodd's sermon to the Officers of State.

A.L.s., 1 p., small 4to. Litchfield, June 19, 1775. To "Mr. Allen," a recommendation. This letter does not concern the Dodd affair.

Also included in the volume are two pages of Johnson's Occasion Papers in his autograph.

The volume contains eleven A.L.s., etc. by William Dodd, signed with initials, and unsigned. [London] v.d. All believed to be addressed to Mr. Allen.

The manuscripts give some reason to believe that they were preserved by Allen, into or through whose hands they had to pass, with the intention of publishing them soon after Dodd's death, before the popular excitement cooled. This plan seems to have given way before the remonstrance by letter (in this collection) of a friend of Dodd's.

This collection seems to have been made by Winter Jones (whose name appears on the front end-paper) of the British Museum. It is the basis for a considered account of the whole matter—*Papers Written by Dr. Johnson and Dr. Dodd in 1777. With an Introduction by R. W. Chapman,* Oxford, 1926.

> ✦*"One day, some years ago, while strolling through Piccadilly, my attention was attracted by a newspaper clipping posted on the window of a bookshop, which called attention to a holograph volume of Johnson-Dodd letters on exhibition within. I spent several hours in careful examination of it, and, although the price asked was not inconsiderable, it was not high in view of the unusual interest of the volume. I felt that I must own it.*
>
> *"When I am going to be extravagant I always like the encouragement of my wife, and I usually get it. I determined to talk over with her my proposed purchase. Her prophetic instinct in this instance was against it. She reminded me that the business outlook was not good when we left home and that the reports received since were anything but encouraging. 'That amount of money,' she said, 'may be very useful when you get home.' The advice was good; indeed her arguments were so unanswerable that I determined not to discuss it further, but to buy it anyhow and say nothing. Early the next morning I went back and to my great disappointment found that some one more forehanded than I had secured the treasure. My regrets for a time were keen, but on my return to this country I found myself in the height of the 1907 panic. Securities seemed almost worthless and actual money unobtainable; then I congratulated my wife on her wisdom, and pointed out what a fine fellow I had been to follow her advice.*
>
> *"Six months later, to my great surprise, the collection was again offered me by a bookseller in New York at a price just fifty per cent in advance of the price I had been asked for it in London. The man who showed it to me was amazed when I told him just when he had bought it and where, and the price he had paid for it. I made a guess that it was ten per cent below the figure at which it had been offered to me. 'I am prepared,' I said, 'to pay you the same price I was originally asked for it in London. You have doubtless shown it to many of your customers and have not found them as foolish in their enthusiasm over Johnson as I am. You have had your chance to make a big profit; why not accept a small one?' There was some discussion, but as I saw my man weakening, my firmness increased, and it finally ended by my handing him a check and carrying off the treasure.*
>
> *"The collection consists of original manuscripts relating to the forgery of Dodd . . . In 1778 {1777} Dr. William Dodd, the 'unfortunate' clergyman, as he came to be called, was condemned to death for forging the name of his pupil, Lord Chesterfield, to a bond for forty-two hundred pounds. Through their common friend Edmund Allen, Johnson worked hard to secure Dodd's pardon, writing letters, petitions, and addresses to be presented by Dodd, in his own or his wife's name, to the King, the Queen and other important persons, Johnson taking every care to conceal his own part in the matter. In all there are thirty-two manuscripts relating to the affair. They were evidently used by Sir John Hawkins in his Life of Johnson, but it is doubtful whether Boswell, although he quotes them in part, ever saw the collection."*—A.E.N., *"The Amenities of Book-Collecting."*

» 382 « JOHNSON, SAMUEL • A.L.s. *"Sam: Johnson,"* 1 p., 8vo, about 90 words. January 1, 1755. To Miss Hill Boothby.

AN AFFECTIONATE NEW YEAR'S DAY LETTER. According to Mrs. Thrale, Johnson was annoyed by Miss Boothby's friendship for Lord Lyttleton, and was influenced by this jealousy in writing that nobleman's life.

"Though I am afraid your illness leaves you little leisure for the reception of airy civilities, yet I cannot forbear to pay you my congratulations on the new year; and to declare my wishes, that your years to come may be many and happy. In this wish indeed I include myself, who have none but you on whom my heart reposes . . ."

» 383 « JOHNSON, SAMUEL • A.L.s. *"Sam: Johnson,"* 3 pp., 4to, about 500 words. December 30, 1755. To Miss Hill Boothby.

A FINE LENGTHY LETTER, expressing his affection for her, and closing with the salutation "Dearest Madam, with most sincere affection, your most obliged, and most humble servant."

"It is again midnight, and I am again alone. With what meditation shall I amuse this waste hour of darkness and vacuity? If I turn my thoughts upon myself, what do I perceive but a poor helpless being, reduced by a blast of wind to weakness and misery? . . .

"Continue, my dearest, your prayers for me, that no good resolution may be vain. You think, I believe, better of me than I deserve . . . Your billet brought me what I much wished to have, a proof that I am still remembered by you at the hour in which I most desire it . . .

"There has gone about a report that I died today, which I mention, lest you should hear it and be alarmed . . . It is as good a consequence, 'I write, therefore I am alive.' I might give another 'I am alive therefore I live Miss Boothby' . . ."

» 384 « JOHNSON, SAMUEL • A.L.s. *"Sam: Johnson,"* 2 pp., 4to, about 170 words. *"Johnson's Court, Fleet Street, Sept. 26, 1765."* Addressed by Dr. Johnson on last page *"To the Reverend Mr. Lye, at Yardley near Castle Ashby, Northampshire."* Marked in pencil *"Unpublished."*

DR. JOHNSON OFFERS SUGGESTIONS TO THE REVEREND EDWARD LYE IN THE PUBLICATION OF HIS ANGLO-SAXON AND GOTHIC DICTIONARY.

Accompanying this letter is a manuscript memorandum by Mr. George Birkbeck Hill, editor of *Boswell's Life of Johnson,* 2 pp., about 150 words, September 23, 1892, in explanation of this letter. It is entitled "Notes on Johnson's letter to the Rev. Mr. Lye, dated Sept. 26, 1765" and reads in part:

"The Rev. Edward Lye, Rector of Yardley, was preparing for publication his Anglo-Saxon & Gothic Dictionary, about which work Johnson had written to him on the previous August 17 (letters of Johnson, i. 121). He had advised him to send his 'proposal with a letter to such of the Bishops & others as you hope find . . .' It is clear that Lye had sent him a draft of his proposal, in which he described the quality of the paper to be used in the Dictionary.

"The work was not printed at Oxford, but in London by Johnson's friend & landlord . . . Edmund Allen . . ."

We quote from Dr. Johnson's letter: "I see little to change in your proposals . . . I would want a more generally intelligible writing paper and I would stop at a sufficient number of subscribers. What is added being in my opinion, rather deficient in dignity. . . .

"The success of your subscription I do not doubt and wish you were closely engaged at the press . . . There ought always to be one sheet printing, another in your hands for correction, and a third composing. . . . You must not print at Oxford, for your edition will be retarded beyond measure . . ."

» 385 « [JOHNSON, SAMUEL] • Copy of a letter by Johnson in the autograph of Mrs. Thrale. 2 pp., 4to, about 200 words. "A Londres, Mars 31, 1769." To Miss Flint.

Written entirely in French. A memorandum by Mrs. Thrale on the last page reads: "Miss Flint was a very young lady who had translated his strictures at the end of Shakespeare's Plays."

Johnson and Mrs. Thrale

A Long Series of Letters

"The Eighteenth Century was the great age of the English conversation picture: and something of the same homely vividness and bright minuteness, the same care for detail and regard for background, is to be distinguished in the letters and journals of that happy period . . . yet each centred on the representation of a single appealing shape. This central personage is the woman of whom Samuel Johnson wrote that he counted the friendship she and her household showed him among the major felicities of a troubled existence; and again, that she was a 'sweet creature' and had 'a temper the most delightful of any woman I ever knew'—the 'Thralia dulcis' . . . [in 1765] his [Johnson's] mood was desperate. Thick and fast, the phantoms were crowding in upon him—the horror of death, the dread of damnation, the spectres of a guilty conscience. More and more agonized and void of domestic comfort did his life become. Then Arthur Murphy . . . carried him off to dine at Southwark, and he met the stolid good-natured brewer and the brewer's exuberant wife. Henceforward, though the clouds were not entirely dissipated and he would often still sink into the depths of hypochondria, as long as he remained with his 'dearest mistress' the days were bearable . . ." Review of "Hester Lynch Piozzi" (Mrs. Thrale) by James L. Clifford in The [London] Times Literary Supplement, Saturday, February 1, 1941 entitled "Johnson's 'Dearest Mistress.' How Mrs. Thrale Stormed the London Citadel. Pictures from the Later Augustan Scene."

» 386 « JOHNSON, SAMUEL • A.L.s. *"Sam Johnson,"* 1 p., 4to, about 120 words. Ashbourne, July 28, 1770. With engraved portrait of Johnson. To Mrs. Thrale.

JOHNSON ACCEPTS AN INVITATION TO COME "HOME" TO STREATHAM PARK, the home of the Thrale's.

"I am very glad to think that you want me home. I have taken a place in the coach, and shall be, I hope in London, on Fryday, and at Streatham on Saturday . . . We have here a great deal of haymaking but the rain catches us. I had a sorry night last night, nor is the rheumatism well, but I am, I think, rather better on the whole . . ."

» 387 « JOHNSON, SAMUEL • A.L.s. *"Sam: Johnson,"* 2 pp., 4to, about 220 words, Ashbourne, July 8, 1771. To Mrs. Thrale. With engraved portrait of Johnson, by Davenport.

AN INTERESTING LETTER.

"Indifference is indeed a strange word in a letter from me to you. Which way could it possibly creep in? I do not remember any moment, for a very long time past, when I could use it without contradiction from my own thoughts.

"This naughty baby stays so long that I am afraid it will be a giant, like King Richard. I suppose I shall be able to tell it, 'Teeth hadst thou in thy head when thou wert born.' I wish your pains and your danger over . . .

"I would have been glad to go to Hagley, in compliance with Mr. Littleton's kind invitation, for beside the pleasure of his conversation, I should have had the opportunity of recollecting past times . . ."

» 388 « **JOHNSON, SAMUEL** • A.L.s. "*Sam: Johnson,*" 3 pp., small 4to, about 560 words. Mull, October 15, 1773. To Mrs. Thrale. With etched portrait of Johnson.

A LENGTHY LETTER, WRITTEN IN A SMALL CAREFUL HANDWRITING, mentioning having been forced by a storm into Coll, which he calls an obscure island, describing the terrain, and entertainment by the laird of the island.

"Though I have written to Mr. Thrale, yet having a little more time than was promised me, I would not suffer the messenger to go without some token of my duty to my mistress, who, I suppose, expects the usual tribute of intelligence, a tribute which I am not now very able to pay.

"October 3d, after having been detained by storms many days at Skie, we left it, as we thought, with a fair wind; but a violent gust, which Bos. had a great mind to call a tempest, forced us into Coll, an obscure island; on which there is literally no tree upon the island . . . It is, however, according to the highland notion, very populous . . . The young laird entertained us very liberally . . . He is desirous of improving the agriculture of his country . . . and worked with his own hands upon a farm in Herfordshire, in the neighbourhood of your uncle Sir Thomas Salsbury . . ."

» 389 « **JOHNSON, SAMUEL** • "*Sam: Johnson,*" 2 pp., small 4to, about 160 words. April 3, 1775. To Mrs. Thrale.

AN INTERESTING LETTER, with an extraordinary closing salutation reading: "I am, dearest of all dear Ladies, Your Servant and Slave, and Admirer . . ."

"I have this morning received an invitation to dine tomorrow with Mrs. Montague, and am to dine on Thursday at Davis's. I wish Mr. Thrale would invite Dr. Wetherel (*sic*) for Friday, but you must have something not flesh.

"So I am taken hold of; I would come home at night but you will not let me. I intend not to forget Mr. Farber. . . . While I sit at this paper I have a summons to dine with the Club on Friday, which I shall be expected to obey. If Dr. Wetherel [*sic*] were with you tomorrow, I could come in the afternoon. He lodges with Perrot and Hodgson over the Crown office Temple . . ."

» 390 « **JOHNSON, SAMUEL** • A.L.s. "*Sam: Johnson,*" 7 pp., 4to, about 1,100 words. Auchenleck, Nov. 3, 1775. To Mrs. Thrale.

WRITTEN WHILE ON HIS "TOUR TO THE HEBRIDES" WITH JAMES BOSWELL, whose name he mentions twice. Mentions persons of nobility he has met, names of places visited, etc. A very lengthy letter, acknowledging receipt of six letters from Mrs. Thrale, and addresses her in his opening salutation as "Honoured Mistress."

"If Sir Thomas goes to Bath, it may deserve consideration whether you should not follow him. If you go, take two footmen, and dress in such a manner as he may be proud to see. The money that you stake is no great venture, nor will the want of it be felt, whether you gain or lose the purpose of your journey . . . I am grown very much superior to wind and rain; and too well acquainted both with mire and rock, to be afraid of a Welsh [*sic*] journey. I had rather have Bardsey than Macleod's islands . . . Boswell will praise my resolution and perseverance; and I shall in return celebrate his good humour and perpetual cheerfulness . . .

"Nov. 1st, we paid a visit to the Countess of Eglington . . . She is only eighty-three . . . She called Boswell the boy: yes, Madam, said I, we will send him to school; and expressed her hope of his improvement . . . 2nd, we came to Auchenleck . . . We purpose to stay here some days; more or fewer as we are used . . ."

» 391 « JOHNSON, SAMUEL • A.L.s. *"Sam: Johnson,"* 1 p., small 4to, about 110 words. Lichfield, March 23, 1776. To Mrs. Thrale. With comment on the last sheet in the autograph of Mrs. Thrale.

WRITTEN WHILE ON A TOUR IN THE MIDLANDS WITH JAMES BOSWELL. Mentions Boswell, Garrick and others. The memorandum on the last page, in the autograph of Mrs. Thrale, refers to the death of her only son, Henry, and reads: "This letter was written I suppose during the very hour in which my dear boy was ill & died—they sent for Johnson that night I believe—he lov'd the child!"

Johnson's letter reads in part: "On Thursday we set out so late that we got only to Henley; early in the morning on Friday we reached Birmingham. I dined with some Quaker friends, and sent Mr. Boswell with Hector to Bolton's, while I sat with Mrs. Careless . . .Today Mr. Boswell went to Mr. Garrick, who showed him the City . . . We shall struggle hard to be with you in the next week . . ."

» 392 « JOHNSON, SAMUEL • A.L.s. *"Sam: Johnson,"* 2½ pp., 4to, about 260 words. March 30, 1776. Addressed on last page "To Mrs. Thrale."

CONSOLES MRS. THRALE ON THE DEATH OF HER ONLY SON, HENRY AND MENTIONS BOSWELL.

"Since, as Mr. Baretti informs us, our dear Queeney is grown better, I hope you will by degrees recover your tranquillity. Only by degrees, and those perhaps sufficiently slow, can the pain of an affliction like yours be abated. . . . Do not indulge your sorrow; try to drive it away by either pleasure or pain; for, opposed to what you are feeling, many pains will become pleasures . . .

"But above all, resign yourself and your children to the Universal Father, the Author of Existence, and Governor of the Universe. . . .

"I loved him as I never expect to love any other little boy; but I could not love him as a parent. I know that such a loss is a laceration of the mind . . . What you feel I have felt, and hope that your disquiet will be shorter than mine.

"Mr. Thrale sent me a letter from Mr. Boswell, I suppose to be inclosed. I was this day with Mrs. Montague, who, with everybody else, laments your misfortune . . ."

» 393 « JOHNSON, SAMUEL • A.L.s. *"Sam: Johnson,"* 2 pp., 4to, about 185 words, Lichfield, August 7, 1777. With address sheet on the last page reading: "To Henry Thrale, Esq. in Southwark," and postal stamp "Litchfield."

It is curious to note that the address sheet shows the letter addressed to Mrs. Thrale's husband, but the letter begins with the opening salutation "Dear Madam" and closes with the same salutation, and is to Mrs. Thrale. Mentions Dr. William Dodd, Mrs. Porter, and others.

"On Tuesday I left Oxford, and came to Birmingham . . .Yesterday I came hither . . . Mrs. Aston, to whom I talked before I sat down, is very ill, but better . . . If she dies I have a great loss . . .

"But amidst these privations the present must still be thought on, we must act as if we were to live . . .

"Lucy thinks nothing of my prologue for Kelly, and says she has always disowned it. I have not let her know my transactions with Dr. Dodd . . ."

» 394 « JOHNSON, SAMUEL • A.L.s. *"Sam: Johnson,"* 3 pp., 4to, about 340 words. October 10, 1777. To Mrs. Thrale.

REBUKES MRS. THRALE FOR WRITING TO THOMAS DAVIES.

"And so, supposing that I might come to town and neglect to give you notice, or thinking some other strange thought, but certainly thinking wrong, you fall to writing about me to Tom Davies, as if he could tell you anything that I would not have you know. As soon as I came hither, I let you know of my arrival; and the consequence is, that I am summoned to Brighthelmstone, through storms, and cold, and dirt, and all the hardships of wintry journies . . . My purpose is to be with you on Friday . . .

"Everybody was an enemy to that wig.—We will burn it, and get drunk; for what is joy without drink. Wagers are laid in the city about our success, which is yet, as the French call it, problematical . . . Well, but seriously I think I shall be glad to see you in your own hair; but do not take too much time in combing, and twisting, and papering, and unpapering, and curling, and frizzing, and powdering, and getting out the powder, with all the other operations required in the cultivation of a head of hair . . ."

» 395 « JOHNSON, SAMUEL • A.L.s. *"Sam: Johnson,"* 4 pp., 4to, about 525 words. November 14, 1778. To Mrs. Thrale.

AN INTERESTING LETTER, with mention of John Desmoulins, Robert Levett, Anna Williams, and others. Also mention of Fanny Burney's "Evelina."

"Then I really think I shall be very glad to see you all safe at home. I shall easily forgive my master his long stay, if he leaves the dog behind . . . Content, said Rider's Almanack, makes a man richer than the Indies. But surely he that has the Indies in his possession, may without very much philosophy make himself content . . .

"Young Desmoulines says, he is fettled at a weekly pay of twenty-five shillings, about forty pounds a year . . . We have tolerable concord at home, but no love. Williams hates everybody. Levet hates Desmoulines, and does not love Williams. Desmoulines hates them both. Poll loves none of them . . .

"Murphy told me that you wrote to him about Evelina. Francis wants to read it . . .

"Mrs. Queeny might write to me, and do herself no harm; she will neglect me till I shall take to Sufy, and then Queeney may break her heart, and who can be blamed? I am sure I stuck to Queeney as long as I could . . ."

» 396 « JOHNSON, SAMUEL • A.L.s. *"Sam: Johnson,"* 1½ pp., 4to, about 140 words. April 13, 1779. To Thomas Cadell, the publisher.

REFERRING TO THE LENDING OF BOOKS, AND ASKS TO BE SUPPLIED WITH BOOKS. States he was bred a bookseller.

"The duty of man is not the right. Nelson is bound in sheepskin, a thing I never saw before. I was bred a bookseller, and have not forgotten my trade.

"Do not let us teize (*sic*) one another about books. That they are lent about I suppose is true, but it must be principally by those that have bought them, which would have been done much less, if you had printed every writer's life to his works, then the borrower must have carried away near twenty volumes whereas he now takes but four. I will venture to say that of those which I have given very few are lent. But be that as it may, you must supply me with what I think is proper to distribute among my friends. Let me have no dispute about it. I think myself not well used."

» 397 « JOHNSON, SAMUEL • A.L.s. *"Sam: Johnson,"* 2 pp., 4to, about 175 words. Ashbourne, June 17, 1779. To Mrs. Thrale. With crossed lines on closing salutation and signature, by Mrs. Thrale when preparing the letter for publication.

About Mr. Thrale's illness and other matters.

"It is certain that your first letter did not alarm me in proportion to the danger, for indeed it did not describe the danger as it was. I am glad that you have Heberden, and hope his restoratives and his preservatives will both be effectual. In the preservatives dear Mr. Thrale must concur; yet what can he reform? or what can he add to his regularity and temperance? . . . We will do, however, all we can. I go to Lichfield tomorrow, with intent to hasten to Streatham. . . ."

» 398 « JOHNSON, SAMUEL • A.L.s. *"Sam: Johnson,"* 3 pp., 4to, about 270 words. Lichfield, June 23, 1779. To Mrs. Thrale. With a pen stroke through the closing salutation and the signature by Mrs. Thrale when publishing the letter.

INFORMS MRS. THRALE HE IS SENDING HER MONEY TO KEEP FOR HIM, etc.

"To shew you how well I think of your health, I have sent you an hundred pounds to keep for me. It will come within one day of quarter day, and that day you must give me. I came by it in a very uncommon manner, and would not confound it with the rest.

"My wicked mistress talks as if she thought it possible for me to be indifferent or negligent about your health or hers. If I could have done any good, I had not delayed an hour to come to you, and I will come very soon to try if my advice can be of any use, or my company of any entertainment. . . ."

» 399 « JOHNSON, SAMUEL • A.L.s. *"Sam: Johnson,"* 3 pp., 4to, about 425 words. April 6, 1780. To Mrs. Thrale.

MENTIONS HIS PROGRESS IN WRITING "THE LIVES OF THE POETS;" also mentions Mrs. Montague, Dr. Moisy, Dr. Burney, and others.

"You had written so often. I have had but two letters from Bath, and the second complains that the first, which you call so many, was neglected, and you pretend to be afraid of being forgotten. I wonder what should put you out of my mind. You say rightly, that I shall not find such another; for there is not, if I had the choice of all, such another to be found. . . .

"I have not quite neglected my Lives. Addison is a long one, but it is done. Prior is not short, and that is done too. I am upon Rowe, who cannot fill much paper. If I have done them before you come again, I think to bolt upon you at Bath . . .

"Now one courts you, and another caresses you, and one calls you to cards, and another wants you to walk; and amidst all this, pray try to think now and then a little of me . . ."

» 400 « JOHNSON, SAMUEL • A.L.s. *"Sam: Johnson,"* 4 pp., about 660 words. London, April 11, 1780. To Mrs. Thrale.

A FINE LENGTHY LETTER, in which he mentions the names of numerous persons.

". . . On Sunday evening I was at Mrs. Vesey's, and there was enquiry about my master, but I told them all good . . . And I have no loss of my mistress, who laughs, and frisks, and frolicks it all the long day, and never thinks of poor Colin . . .

"Queeney has been a good girl, and wrote me a letter; if Burney said she would write, she told you a fib. She writes nothing to me. She can write home fast enough. I have a good mind not to let her know, that Dr. Bernard, to whom I had recommended her novel, speaks of it with great commendation; and that the copy which she lent me, has been read by Dr. Lawrence three times over . . .

"Who dines with you? . . . Do you go to the house where they write for the myrtle? You are at all places of high resort, and bring home hearts by dozens; while I am seeking for something to say about men of whom I know nothing but their verses, and sometimes very little of them . . ."

» 401 « JOHNSON, SAMUEL • A.L.s. *"Sam: Johnson,"* 3 pp., 4to, about 500 words. London, April 18, 1780. To Mrs. Thrale. One paragraph has a pen line drawn through the first line and the balance of the paragraph has crossed pen strokes, but text is readable.

A MOST INTERESTING LETTER. The paragraph which has the pen strokes through it was not published by Mrs. Thrale in her publication of the letters to and from Dr. Johnson.

"Pray, of what wonders do you tell me? You make verses, and they are read in publick, and I know nothing about them. This very crime, I think, broke the link of amity between Richardson and Miss M——, after a tenderness and confidence of many years. However, you must do a great deal more before I leave you for Lucan or Montague, or any other charmer; if any other charmer would have me . . ."

» 402 « JOHNSON, SAMUEL • A.L.s. *"Sam: Johnson,"* 3 pp., 4to, about 300 words. London, No. 8 Bolt-court, Fleet-street, June 6, 1780. To Mrs. Thrale. With two crossed pen strokes, in red ink, through the closing salutation and Dr. Johnson's signature, done by Mrs. Thrale in editing the letter for publication.

MENTIONS MR. THRALE'S HEALTH, and other matters of interest.

"You mistake about Dr. Taylor's claim upon the Abbey; the prebends are equal, but the senior prebendary has his choice of the livings that are in the gift of the chapter, of which St. Margaret's is one; which if Wilson dies, he may take if he pleases.

"Mr. Thrale, you say, was pleased to find that I wish him well; which seems therefore to be a new discovery. I hoped he had known for many a year past that nobody can wish him better. . . .

"If Mr. Thrale at all remits his vigilance, let the Doctor loose upon him. While he is watched he may be kept from mischief, but he never can be safe without a rule; and no rule will he find equal to that which has been so often mentioned, of an alternate diet . . ."

» 403 « JOHNSON, SAMUEL • A.L.s. *"Sam: Johnson,"* 2 pp., 4to, about 210 words. London, July 4, 1780. To Mrs. Thrale. Accompanied by engraved portrait.

MENTIONS DR. BURNEY, DEAN OF HEREFORD, and others of his acquaintance.

"You are too happy for anybody but yourself to travel in such pretty company, and leave everything safe behind you, . . . and find everything well when you arrive; and yet I question if you are quite contented though everybody envies you. Keep my master tight in his geers, for if he breaks loose the mischief will be very extensive. . . .

"I have not seen or done much since I had the misfortune of seeing you go away. I was one night at Burney's. There were Pepys, and there were Mrs. Ord, and Paradise, and Hoole, and Dr. Dunbar of Aberdeen, and I know not how many more. And Pepys and I had all the talk . . ."

» 404 « JOHNSON, SAMUEL • A.L.s. *"Sam: Johnson,"* 3 pp., 4to, about 450 words. London, July 10, 1780. To Mrs. Thrale.

WRITES ABOUT HIS GENIUS, mentioning prominent names, etc.

"You are afraid, you say, lest I extenuate myself too fast, and are an enemy to violence: but did you never hear nor read, dear Madam, that everyman has his *genius,* and that the great rule by which all excellence is attained, and all success procured, is, to follow *genius;* and have you not observed in all our conversations that my *genius* is always in extremes; that I am very noisy, or very silent; very gloomy, or very merry; very sour, or very kind? And would you have me cross my *genius,* when it leads me sometimes to voracity and sometimes to abstinence? You know that the oracle said follow your *genius.* When we get together again, (but when alas will that be?) you can manage me, and spare me the solicitude of managing myself. . . .

"If you please, Madam, we will have an end of this, and contrive some other wishes. I wish I had you in an evening, and I wish I had you in a morning; and I wish I could have a little talk, and see a little frolick. . . ."

» 405 « JOHNSON, SAMUEL • A.L.s. *"Sam: Johnson,"* 2¼ pp., 4to, about 360 words. August 14, 1780. To Mrs. Thrale.

COMMENTS ON HIS AGE BEING SEVENTY-ONE YEARS, AND CHALLENGES HER TO MATCH HIM AMONG HER YOUNG FOLKS, and other matter of interest.

"I hope you have no design of stealing away to Italy before the election, nor of leaving me behind you; though I am not only Seventy, but Seventy-one, Could you let me lose a year in round numbers? . . .

"But what if I am Seventy-two; I remember Sulpitius says of Saint Martin (now that's above your reading), *Est animus victor annorum, et senectuti cedere nescius.* Match me that among your young folks. If you try to plague me, I shall tell you that, according to Galen, life begins to decline from *Thirty-five* . . .

"Both my females are ill, both very ill; Mrs. Desmoulins thought that she wished for Dr. Turton; and I sent for him, and then took him to Mrs. Williams, and he prescribes for both . . .

"If we cannot live together, let us hear; when I have no letter from Brighthelmston, think how I fret, and write oftener; you write to this body and to that, and nobody loves you like . . ."

» 406 « JOHNSON, SAMUEL • A.L.s. *"Sam: Johnson,"* 3 pp., 4to, about 360 words. Apr. 5, 1781. To Mrs. Thrale. Addressed on last page *"To Mrs. Thrale at Brighthelmston, Sussex."* Small defect in last leaf caused by removal of wax seal, not injuring text.

ON THE DEATH OF MR. THRALE THE PREVIOUS DAY.

"Of your injunctions, to pray for you and write to you, I hope to leave neither unobserved; and I hope to find you willing in a short time to alleviate your trouble by some other exercise of the mind. I am not without my part of the calamity. No death since that of my wife has ever oppressed me like this. But let us remember, that we are in the hands of Him who knows when to give and when to take away; who will look upon us with mercy through all our variations of existence, and who invites us to call on Him in the day of trouble. . . .

"We read the will today; but I will not fill my first letter with any other account than that, with all my zeal for your advantage, I am satisfied; and that the other executors, more used to consider property than I, commended it for wisdom and equity. Yet why should I not tell you that you have five hundred pounds for your immediate expences, and two thousand pounds a-year, with both the houses and all the goods?

"Let us pray for one another, that the time, whether long or short, that shall yet be granted us, may be well spent; and that when this life, which at the longest is very short, shall come to an end, a better may begin which shall never end . . ."

» 407 « JOHNSON, SAMUEL • A.L.s. *"Sam: Johnson,"* 1 p., small 4to, about 60 words. May 4, 1782. To Mrs. Thrale.

ABOUT HIS HEALTH. Addresses Mrs. Thrale as "Dearest Lady."

"I had a quiet night without opium, but am not better. Something more is to be done, and I propose to see Dr. Guarevel as soon as I can, and then I hope to be well, and come soon to Streatham. . . ."

» 408 « JOHNSON, SAMUEL • A.L.s. *"Sam: Johnson,"* 3 pp., 4to, about 265 words. London, August 13, 1783. To Mrs. Thrale, addressed to her at Weymouth. With address on last page.

AN INTERESTING LETTER TO MRS. THRALE WHILE SHE WAS SOJOURNING AT WEYMOUTH. He mentions Dr. Burney and his daughter Frances, later Madam D'Arblay, and others; attendance at church; his illness, etc.

"Your letter was brought just as I was complaining that you had forgotten me. I am glad that the ladies find so much novelty at Weymouth . . . Of all the wonders, I have had no account, except that Miss Thrale seems pleased with your little voyages . . .

"Of this world, in which you represent me as delighting to live, I can say little. Since I came home I have only been to church once to Burneys . . . If I discovered no reliques of disease I am glad, but Fanny's trade is fiction. . . .

"I am now broken with disease, without the alleviation of familiar friendship or domestick society; I have no middle state between clamour and silence, between general conversation and self-tormenting solitude . . . I am quite alone, but let me turn my thoughts another way . . ."

» 409 « **JOHNSON, SAMUEL** • A.L.s. *"Sam: Johnson,"* 3 pp., 4to, about 350 words. London, April 15, 1784. To Mrs. Thrale. With address on last page.

MRS. THRALE WAS SOJOURNING AT BATH, at the time this letter was addressed to her. Mentions his illness, Mrs. Thrale's children, also Messrs. Metcalf and Crutchley, etc.

"Yesterday I had the pleasure of giving another dinner to the remainder of the old club. We used to meet weekly about the year fifty, and we were as cheerful as in former times; only I could not make quite so much noise; for since the paralytick affliction, my voice is sometimes weak . . .

"But a sick man's thoughts soon turn back upon himself. I am still very weak, though my appetite is keen . . . I have now an inclination to luxury which even your table did not excite . . . I remember you commended me for seeming pleased with my dinners when you had reduced your table. . . .

"I hope all my dears are well. They should not be too nice in requiring letters. If my sweet Queeney writes more letters like her last, when franks come in again I will correct them and return them . . ."

» 410 « **JOHNSON, SAMUEL** • Miniature portrait, half length, painted in watercolors on cardboard. By E. J. Wheeler after Sir Joshua Reynolds. In composition frame, oval center, glazed.

» 411 « **[JOHNSON, SAMUEL]** • A Miscellany of Poems. By several Hands. 8vo, contemporary calf, binding worn; name on title-page. In a morocco-backed folding cloth case. Oxford, 1731

FIRST EDITION, CONTAINING JOHNSON'S FIRST PUBLISHED WORK, a translation into Latin of Pope's "Messiah" (pp. 111-17). This poem, according to the preface, "was deliver'd to his Tutor [William Jorden], as a College Exercise, by Mr. Johnson, a Commoner of Pembroke College in Oxford, and 'tis hoped will be no Discredit to the excellent Original." On the fly-leaf is an interesting note by Mr. Newton regarding the work.

» 412 « **[JOHNSON, SAMUEL]** • A Voyage to Abyssinia. By Father Jerome Lobo, A Portuguese Jesuit. By Mr. Legrand. From the French. 8vo, contemporary calf, skillfully newly rebacked, gilt fillets on sides, gilt back. In a cloth slip case. London, 1735

FIRST EDITION OF JOHNSON'S TRANSLATION. Issued without a half-title.

> ✦ *Laid in is a typewritten note by Mr. Newton which reads: "A rare book and a fine copy. It was a long time before I permitted myself to buy this book. I like to read my books and few Johnson collectors, I fancy, care to read this early anonymous work for which its author received only five guineas!*—A.E.N."

First Edition of "London: a Poem"

» 413 « [JOHNSON, SAMUEL] • London: A Poem, in Imitation of the Third Satire of Juvenal. Folio, original boards with the original fore-corners, new calf back. London, 1738

THE RARE FIRST EDITION OF DR. JOHNSON'S FIRST POEM. A fine large copy, measuring 14 by 8⅝ inches.

The author was paid ten guineas for writing this poem, which received such recognition upon publication that the first edition sold out in a week, while two versions of the second edition—folio and octavo—appeared in the same year, but with Dodsley's name correctly spelt on the title-page. On the title-page of the present copy, it is incorrectly spelled "Doddesley."

> ✦ *Laid in is an autograph note by Mr. Newton, reading: "I bought this copy a hundred years ago from my friend Jimmy Tregaskis, for $36.75! at a time when everyone was making fun of me for collecting Johnson. 'Eddie tell us about Samuel Johnson,' they used to say. I note a copy a half inch shorter than mine priced at $1800."*

» 414 « [JOHNSON, SAMUEL] • Marmor Norfolciense: or, An Essay on an Ancient Prophetical Inscription, in Monkish Rhyme, Lately Discover'd near Lynn in Norfolk. By Probus Britanicus. 12mo, full brown levant morocco, sides with triple gilt fillet borders, gilt back, gilt top, by ZAEHNSDORF. Lacks the half-title. London, 1739

FIRST EDITION. VERY RARE.

» 415 « [JOHNSON, SAMUEL] • An Account of the Life of Mr. Richard Savage, son of the Earl Rivers. 8vo, full polished paneled calf, yellow edges. London, 1744

FIRST EDITION. A FINE COPY. With the half-title. On the leaf at end is printed an announcement of the publication in a few days "An Account of the Life of John Philip Barretier" not mentioned by Courtney & Smith. In the R. B. Adam catalogue this leaf is blank. Collation: A in twos, B-z in fours, Aa in four, and Bb in two. With the Winston H. Hagen bookplate.

» 416 « [JOHNSON, SAMUEL] • Miscellaneous Observations on the Tragedy of Macbeth: With Remarks on Sir T. H.'s Edition of Shakespeare. To which is affix'd, Proposals for a New Edition of Shakeshear (*sic*), with a Specimen. 12mo, new wrappers. In a cloth folder. London, 1745

THE EXCESSIVELY RARE FIRST EDITION. The "Proposals" are lacking as usual, having been printed upon a single folio sheet folded among the advertisements at the end, and thus frequently destroyed by the binder. With two leaves of advertisements at the end. The half-title is present in this copy.

Laid in is an A.L.s. by Lord Rothschild to Mr. Newton in reference to the above copy.

> ✦ *Pasted down on the inner side of the front cover of the folder is a typewritten note by Mr. Newton which reads: "It is a copy with special interest with a printer's error in the second advertisement 'Priuted' [as in the above copy] for 'Printed.' This error is corrected in the other copies we have been able to examine." On the flap of the folder is the following in the same hand: "This is a very rare item, the gift of Victor, now Lord Rothschild.* A.E.N."

» 417 « JOHNSON, SAMUEL • The Plan of a Dictionary of the English Language; Addressed to the Right Honourable Philip Dormer, Earl of Chesterfield; One of His Majesty's Principal Secretaries of State. 4to, full mottled calf, triple gilt fillet border on sides, gilt paneled back, by ROOT. London, 1747

A FINE COPY OF THE FIRST EDITION. One of the three variants with the simple address "My Lord" on p. 1 (replaced by Chesterfield's full name and title in one of the variants). This copy has the line of erratum on verso of title and the text uncorrected. A large copy, measuring 10½ by 8 inches.

In the upper corner of the title-page is the following note, in an unknown hand, reading: "The mss. notes are taken from a copy which fell into my hands by accident. The writer unknown." This memorandum explains the comments, some of which are lengthy, that appear in the margins throughout the volume.

✦*A penciled note by Mr. Newton appears on the fly-leaf: "This is the 'first state' of the first ed.*—A.E.N."

» 418 « JOHNSON, SAMUEL • Irene: A Tragedy. 8vo, half polished calf; tear at inner margin of first four leaves repaired, and corner supplied to p. 85 injuring the pagination. London, 1749

FIRST EDITION. With the half-title bearing price, but without the 2 pp. of advertisements at end.

The Fine Uncut Hagen Copy

» 419 « JOHNSON, SAMUEL • The Vanity of Human Wishes. The Tenth Satire of Juvenal, Imitated. 4to, full citron morocco, gilt fillet border on sides, UNCUT, by RIVIERE. London, 1749

FIRST EDITION. VERY RARE. The first of Johnson's works that bore his name. A beautiful uncut copy, measuring 10⅝ by 8½ inches. Issued without half-title. With the Winston H. Hagen bookplate.

» 420 « [JOHNSON, SAMUEL] • An Essay on Milton's Use and Imitation of the Moderns, in his Paradise Lost. [By William Lauder.] 8vo, old tan calf, worn; newly rebacked. London, 1750

FIRST EDITION. Johnson, imposed upon by Lauder's forgeries, contributed the Preface and Postscript of the present work.

Complete Set of "The Rambler"

» 421 « [JOHNSON, SAMUEL] • The Rambler. Nos. 1-208, complete. 208 nos. in two vols., small folio, original calf, leather labels; slight breaks in front hinges, slight foxing on title pages, offsets from bookplates pasted on verso of title-pages, name on fly-leaf. London, 1751

FIRST EDITION, AS ORIGINALLY PUBLISHED, IN NUMBERS. With the earliest title-pages dated 1751. A large copy measuring 11¾ by 7¼ inches. With the Joseph Sedgwick bookplate on the verso of each title-page.

"This is Excessively Rare! A. Edward Newton"

» 422 « [JOHNSON, SAMUEL] • An Account of an Attempt to ascertain the Longitude at Sea, by an Exact Theory of the Variation of the Magnetic Needle. With a Table of Variations at the most remarkable Cities in Europe, from the year 1660 to 1860. By Zachariah Williams. *Engraved table.* 4to, new cloth; wormhole in upper fore-corner of two first leaves. London, 1755

FIRST EDITION. This work was written by Johnson for Williams. The English text appears on the left-hand page, and on the page opposite is an Italian translation by Joseph Barretti.

Regarding this rare volume Messrs. Courtney and Smith in "A Bibliography of Samuel Johnson," p. 72, state: "This was written for Williams by Johnson . . . In the copy presented by Johnson to the Bodleian Library is pasted 'a paragraph cut out of a newspaper, containing an account of the death and character of Williams, plainly written by Johnson.' This paragraph is reproduced by Boswell, i. 302. [The copy contains also three notes about Williams in Johnson's hand. Ed.]."

An Uncut Copy of Johnson's Dictionary

» 423 « JOHNSON, SAMUEL • A Dictionary of the English Language. 2 vols., folio, original board sides, calf backs and corners, WHOLLY UNCUT; covers partly loose, vol. I split in half, and some other cover defects, some slight foxing or time-discolorations in text. In two cloth folding cases. London, 1755

FIRST EDITION, IN THE ORIGINAL BOARDS AND CALF, wholly uncut, measuring 17½ by 10¾ inches. Apparently not more than three copies of this work in its original state have appeared at public sale in America, and it is believed that only a small number of copies in this state are extant.

Containing many curious and interesting definitions

> EXCISE . . . a hateful tax levied upon commodities, and adjudged not by the common judges of property, but wretches hired by those to whom excise is paid.
>
> OATS . . . a grain, which in England is generally given to horses, but in Scotland supports the people.

With the William Harris Arnold bookplate.

In the latest issue, vol. I no. 3, March, 1941 of "A Johnsonian News Letter," it is stated: "In our last issue the announcement was made of the destruction of the Gough Square Johnson House in London. Fortunately, as now seems certain, the damage is not irreparable. In a letter to Walter Graham (Ill.) L. F. Powell writes from Oxford: "The house was not hit by a bomb, but was burnt by a barrel of oil blown on to it from a neighboring printing works . . . I am afraid the attic in which the Dictionary was, in part, compiled has been burnt out. Most of the contents of the house have been saved."

Mrs. Piozzi's Copy

» 424 « JOHNSON, SAMUEL • A Dictionary of the English Language. 2 vols., folio, contemporary full calf; a few small cover repairs, margins of the title and following leaf in vol. I slightly defective, somewhat rubbed. London, 1755

FIRST EDITION. Mrs. Hester Lynch Piozzi's copy, with her autograph signature "H. L. Piozzi" on the inner side of the front cover of vol. I. This signature has been marked through with red ink. In all possibility this copy was a gift from Samuel Johnson to Mrs. Piozzi. The inner side of the front cover of vol. II bears the interesting following inscription: "Dr. Johnson's Dictionary used by Himself. A present from Dr. Johnson to Mrs. Piozzi—Warranted by Mr. Broster of Chester—Auctioneer [of Mrs. Piozzi effects] bo't 19th Sept'r 1823." A somewhat similar inscription in the same hand is inscribed on the inner side of the front cover of vol. I.

Tipped down on a fly-leaf is an A.L.s. by Samuel Johnson, 3 pp., small 4to. October 24, 1778. To Henry Thrale. Although the letter is addressed to Henry Thrale, it begins "Dearest Lady" [Mrs. Thrale.] The letter reads in part as follows:

"I think it very probably in your power to lay up eight thousand pounds a year for every year to come, increasing all the time, what needs not be increased, the splendour of all external appearance, and surely such a state is not to be put in yearly hazard for the pleasure of keeping the house full, or the ambition of outbrewing Whitebread. Stop now and you are safe—stop a few years and you may go safely on thereafter, if to go on shall seem worth the while."

Inscribed on the front end-leaf of each volume is the following: "To Dr. J. A. Ransome with the respectful comp's of John Spencer Raby. 10th Dec'r 1825." With a few other contemporary autograph notes on one end-paper.

> ✦ *The work of my office was interrupted one summer morning several years ago by the receipt of a cable from London, apparently in code, which I was advised, would not translate. Upon its being submitted to me I found that it did not require translating, but I was surprised that it was somewhat bewildering to others. It read, 'Johnson Piazza Dictionary Pounds Forty Hut.' To me it was perfectly clear that Mrs. Thrale-Piozzi's copy of Johnson's Dictionary in two volumes folio was to be had from my friend Hutt for forty pounds. I dispatched the money and in due course received the volumes."*—A.E.N., *"The Amenities of Book-Collecting."*

» 425 « JOHNSON, SAMUEL • A Dictionary of the Engish Language. 2 vols., folio, half blue morocco; names written on title-pages. London, 1755

FIRST EDITION. A FINE COPY.

The Excessively Rare Separate Printing Of Johnson's 1756 Shakespeare Proposals

With the Rare First Edition of Johnson's Shakespeare Preface

» 426 « JOHNSON, SAMUEL • Proposals for Printing, by Subscription, the Dramatick Works of William Shakespeare, corrected and illustrated by Samuel Johnson, bound in with other publications detailed below. 8vo, old marbled board sides, calf back and corners; rebacked and repaired. In a full brown morocco solander case. [At top of title-page:] June 1, 1756

FIRST SEPARATE PRINTING OF JOHNSON'S 1756 Shakespeare proposals. Believed to be one of three known copies in existence. Publication of these proposals in *The London Chronicle,* April 12-14, 1754, and in Tom Davie's *Miscellaneous and Fugitive Pieces,* vol. II (1774), is recorded in Courtney's *Bibliography of Johnson* (Oxford, 1915) which contains the following note regarding their original present separate publication: "A letter from Johnson to Birch proves that they had been printed before June 22, 1756, and suggests that they had then been just completed. No copy of the original Proposals appears to be known." A notice and full-page reproduction of this copy may be found in *English Books: 1475-1900,* by Sawyer and Darton (1927). Bound with it are the following publications:

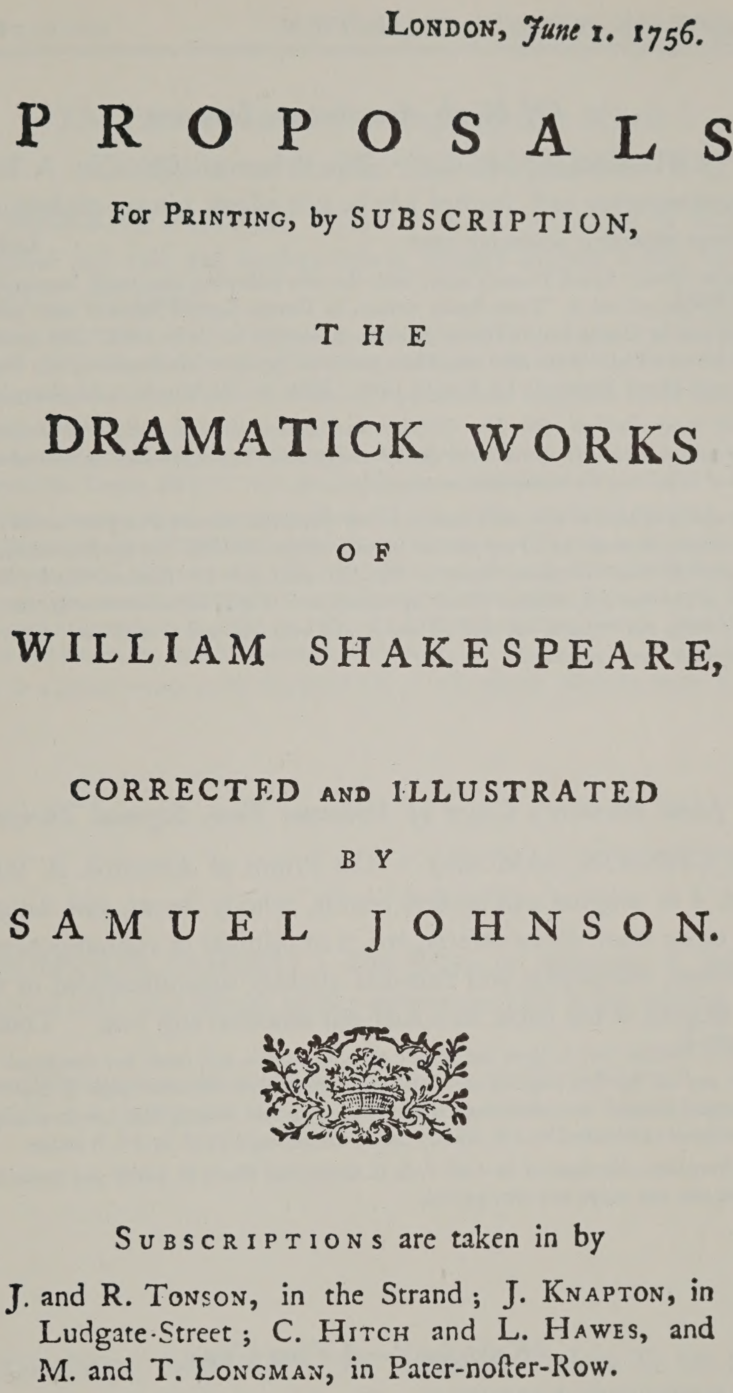
Mr. Johnson's Preface to his Edition of Shakespear's Plays, London, 1765. First Edition, with some leaves uncut. Rare. With the half-title marked "[Price One Shilling]." Following the Preface is the Appendix to this same edition of Shakespeare's plays, consisting of 27 leaves signed [Hh6-]L18.

A Letter to David Garrick, Esq., concerning a Glossary to the Plays of Shakespeare [by Richard Warner], London, 1768. First Edition.

Two copies of a 2-leaf circular "Advertisement," issued by Edward Capell (1713-1781), the famous Shakespeare commentator and collector, undated, listing all the then known copies of pre-Restoration quarto editions of Shakespeare, and soliciting copies available for sale. One of these advertisements, addressed to "Mr. Draper," bears Capell's name inscribed in ink in the space designated for purchasing agents, and the other has four lines of additional information about imprints in the same hand. These advertisements are excessively rare and are apparently not represented in the Folger collection. With the William Matthews and Lt.-Col. Ralph H. Isham bookplates.

> ✦ *"I have read this book {Preface to Shakespeare's Plays} more frequently than any other work of Johnson—and always with delight.—*A.E.N."

[See illustration]



LONDON, *June* 1. 1756.

PROPOSALS

For PRINTING, by SUBSCRIPTION,

THE

DRAMATICK WORKS

OF

WILLIAM SHAKESPEARE,

CORRECTED AND ILLUSTRATED

BY

SAMUEL JOHNSON.

SUBSCRIPTIONS are taken in by

J. and R. TONSON, in the Strand; J. KNAPTON, in
Ludgate-Street; C. HITCH and L. HAWES, and
M. and T. LONGMAN, in Pater-noſter-Row.

THE SEPARATE PRINTING OF JOHNSON'S 1756 SHAKESPEARE PROPOSALS

[Number 426]

Of High Association Interest

» 427 « [JOHNSON, SAMUEL] • The Prince of Abissinia. A Tale. 2 vols., 12mo, contemporary calf, leather labels, gilt edges; hinges slightly cracked. In a full brown morocco solander case. London, 1759

FIRST EDITION. Hester Lynch Piozzi's copy, with the two following autograph inscriptions by her on the front end-paper of vol. I: "These Books written by Doctor Samuel Johnson were presented to Mr. Gabbrielle Piozzi by Hester Lynch Thrale. Streatham, Sunday 10: June 1781." The second inscription reads: "And Twenty Eight Years after that Time presented again to his Nephew John Piozzi Salusbury by Hester Lynch Piozzi. Brynbella 1st August, 1809." With the Sir John S. P. Salusbury bookplate.

> ✦ *"Not many Sundays after Mrs. Thrale's thanksgiving she had a visitor at Streatham—a visitor who, when he left, carried with him as a token of her regard two little calf-bound volumes, in one of which was the inscription {see above.}*
>
> *"I am able to be exact in this small matter, for the volumes in question were given me not long ago by a friend who understands my passion for such things. The book was the first edition of the 'Prince of Abissina' (it was not known as 'Rasselas' until after Dr. Johnson's death), and Mrs. Thrale at the time did not know Piozzi sufficiently well to spell his name correctly; but she was soon to learn, and to learn, too, that she was in love with him and he with her."* A.E.N.—*"The Amenities of Book-Collecting."*

Jane Austen's Copy of Volume Two, Signed Twice

» 428 « [JOHNSON, SAMUEL] • The Prince of Abissinia. A Tale. 2 vols., 12mo, vol. I in original calf-backed boards, wholly uncut; one hinge cracked, and a few other small cover defects; vol. II in original or contemporary full calf; hinges cracked, end-papers and title-leaf slightly time-discolored or foxed, and a fly-leaf lacking at the back. In a half red morocco slip case. London, 1759

FIRST EDITION. Volume two is from the library of Jane Austen and bears her autograph signature on the title-page and on the first page of contents, the signature on the latter page is slightly faded, and below the name "Austen" is a small hole slightly injuring two letters. Vol. I is in a very uncommon state, in the original calf-backed boards, wholly uncut, measuring 6 9/16 by 4 1/8 inches.

Volume II is from the collections of Lt.-Col. F. R. C. Grant and Harry B. Smith and contains their bookplates. Volume one was added at a later period.

"Rasselas"—A Fine Copy

» 429 « [JOHNSON, SAMUEL] • The Prince of Abissinia. 2 vols., 12mo, original calf, leather labels; a few small cover defects, some margins time-discolored. In a half brown morocco folding case. London, 1759

FIRST EDITION of this philosophical narrative, later known as *Rasselas*. With the Bramshill bookplate.

The First Presentation Copy of this Work To Appear at Public Sale in America

» 430 « [JOHNSON, SAMUEL] • The Prince of Abissinia. A Tale. 2 vols., 12mo, original full calf, red leather labels; hinges slightly worn. In two half brown morocco slip cases. London, 1759

SECOND EDITION. PRESENTATION COPY from the author, inscribed on the front fly-leaf of vol. I: "To Mrs. Percy from the Author Sam: Johnson." Mrs. Percy was the wife of Bishop Percy, the antiquarian. This is apparently the first copy of this work bearing a presentation inscription by the author to appear at public sale in America.

Laid in the volume is an A.L.s. by Lt.-Col. Percy R. Whalley to Mr. Newton in reference to the above copy, 2 pp., small 4to. Devon, May 27, 1931, reading in part as follows:

"I have just been deriving equal enjoyment from 'The Amenities of Book-Collecting' (I have only recently had the opportunity of taking up this fascinating pursuit, or I'd have read before . . . Judge my surprise, therefore, when I saw on p. 125, the inscription from the copy of the 2d Edition of 'Rasselas' which my father (who wasn't particularly interested in association books, &, in any case, was anything but well off) sold at Sotheby's, in 1903, or 1904, for £58. Bishop Percy was my grandfather's wife's grandfather, & we came on the book by chance in a cupboard . . ."

With writing by a former owner on the front end-leaf of each volume. With the Harry B. Smith book label.

» 431 « [JOHNSON, SAMUEL] • The Prince of Abissinia. A Tale. 2 vols., 12mo, original calf; and labels; names written on title-pages and on fly-leaves. London, 1759

Second Edition. Follows the first edition page for page, but has corrections in the text.

With the bookplate in each volume of "Russell of Aden," whose name is on the title-pages.

» 432 « JOHNSON, SAMUEL • Mr. Johnson's Preface To his Edition of Shakespear's Plays. 8vo, old boards, with a later leather label; covers somewhat foxed, several leaves slightly foxed, and four margins slightly wormholed. In a half blue morocco folding case. London, 1765

FIRST EDITION. With the half-title.

» 433 « [JOHNSON, SAMUEL] • The Plays of William Shakespeare, with the Corrections and Illustrations of Various Commentators; To which are added Notes by Sam. Johnson. *Engraved portrait of Shakespeare by Vertue.* 8 vols., 8vo, full contemporary calf; bindings much worn, lacks one label.
London: Printed for J. & R. Tonson, etc. 1765

FIRST EDITION OF JOHNSON'S SHAKESPEARE, and the first variorum edition. A large number of later issues were based on this work. With the Joseph Parker Norris bookplate in each volume.

» 434 « [JOHNSON, SAMUEL] • ANNA WILLIAMS. Miscellanies in Prose and Verse. 4to, original sprinkled calf; new back, and corners restored, original label preserved on back, rubbed. London, 1766

FIRST EDITION. Johnson furnished the advertisement and eight pieces and revised several others, according to Boswell. With the half-title. A fine large copy.

» 435 « [JOHNSON, SAMUEL] • Thoughts on the Late Transactions respecting Falkland's Islands. 8vo, full polished calf, gilt top, UNCUT, by RIVIERE.
London, 1771

FIRST EDITION. FIRST ISSUE, with p. 68 in the uncanceled state, displaying the celebrated sarcasm on George Grenville which reads: "Let him not, however, be depreciated in his grave; he had powers not universally possessed; if he could have got the money, he could have counted it." The half-title is present in this copy. Writing partly erased from the half-title. With the Robert W. Rogers bookplate.

"My Beautiful Uncut Copy"

» 436 « [JOHNSON, SAMUEL] • A Journey to the Western Islands of Scotland. 8vo, full green straight-grain morocco, gilt top, uncut, by RIVIERE; two or three small restorations in the inner margin of the title-leaf and in the margins of the leaf of errata. London, 1775

FIRST EDITION. FIRST IMPRESSION, with the 12-line errata. A tall copy. U4 is a canceled leaf.

Tipped in the volume is an autograph receipt for £100 pounds in Johnson's hand on account of the copyright of the present book: March 16, 1776 I received of Mr Rivington by the hand of Mr Strahan one hundred pounds Sam: Johnson. £100-0-0." Inserted in the volume is the following autograph note by the author: "Mr Johnson sends Mrs. Horneck and the young Ladies his best wishes for their health and pleasure in their journey, and hopes his Wife will keep him in her mind. Wednesday June 13." With the Earl of Northesk bookplate.

> ✦ *"From Pearson, too, came my beautiful uncut copy of 'A Journey to the Western Islands of Scotland,' with a receipt for one hundred pounds in Johnson's handwriting on account of the copyright of the book, and, more interesting still, a brief note to Mrs. Horneck (the mother of Goldsmith's 'Jessamy Bride'), reading, {then follows the note quoted above.} The date completes the story. Forster states that Goldsmith, in company with the Hornecks, started for Paris in the middle of July, 1770. This was the dear old Doctor's good-bye as the party was setting out."*—A.E.N., *"The Amenities of Book-Collecting."*

Johnson to Boswell

» 437 « JOHNSON, SAMUEL • Political Tracts. Containing, The False Alarm. Falkland's Island. The Patriot; and Taxation No Tyranny. 8vo, original or contemporary full calf, leather label. In a full brown levant morocco slip case, by RIVIERE. London, 1776

FIRST COLLECTED EDITION.

An association volume of the utmost importance, being a presentation copy from Samuel Johnson to his famous biographer, inscribed on the inner side of the front cover: "From the Authour to Mr. Boswell."

From the Lord Auchinleck collection, sold by Messrs. Sotheby, Wilkinson & Hodge in 1893, with the title-page of catalogue tipped in the volume.

With the Harry B. Smith book-label "From my 'Sentimental Library.' "

Formerly in the S. M. Samuel collection with the case lettered (as all his cases were) "The Honey for Thee, The Flower for Me."

» 438 « [JOHNSON, SAMUEL] • WILLIAM DODD. The Convict's Address to his Unhappy Brethren. Delivered in the Chapel of Newgate, on Friday, June 6, 1777. 12mo, new marbled wrappers. London, 1777

FIRST EDITION. Most of this address was written by Dr. Johnson.

» 439 « [JOHNSON, SAMUEL] • Johnsoniana; or, a Collection of Bon Mots, &c. A New Edition. By Dr. Johnson, and others. 12mo, full old red russia; break in front hinge. London, 1777

Interleaved copy, with additional *bon-mots* and anecdotes written in ink; some anecdotes are also written in the lower margins of a few printed pages. On the fly-leaf is a manuscript note by a former owner: "This very curious and very remarkable book was sold at Pickering's sale . . . and bought by me for sixteen shillings. It appeared a high price but the value of many of the maxims and anecdotes in MS. will be appreciated on perusal."

Laid in is a MS. copy of an old humorous song "The Pudding Bag" describing a dinner incident during the Tour in Scotland, partly in dialogue between Boswell and Dr. Johnson. 2 pp.

» 440 « JOHNSON, SAMUEL • The Lives of the English Poets; and a Criticism of their Works. 3 vols., 8vo, full contemporary mottled calf, gilt border on sides, gilt decorated backs, leather labels; slight restorations to bindings; break in one inner hinge. Dublin, 1779-81

FIRST DUBLIN EDITION. Vol. I is the First Separate Edition, complete to date, and was followed by the two additional volumes in 1781, in which year the First English Separate Edition in 4 vols., also appeared.

At the end of the memoir of Gray are printed "A Long Story" and his "Ode for Musick" on the installation of the Duke of Grafton as Chancellor of the University of Cambridge, not in the English edition. With the Charles W. Quin bookplate in each volume.

Entirely Uncut

» 441 « JOHNSON, SAMUEL • The Lives of the Most Eminent English Poets; with Critical Observations on their Works. *Engraved portrait.* 4 vols., 8vo, original calf-backed marbled boards; entirely uncut; bindings worn. In a cloth folding case, backed with brown morocco executed in imitation of the backs of books. London, 1781

FIRST ENGLISH SEPARATE EDITION, which originally appeared in the 68-volume set of 1779-81. These volumes were originally possessed by a contemporary lending library, and on the inside of the front cover and the front fly-leaf of each volume is inscribed the names of the persons who borrowed the volumes, the date "April 1, 1782" appearing after the name of one borrower.

» 442 « [JOHNSON, SAMUEL] • GILBERT BURNETT. Some Passages in the Life and Death of John, Earl of Rochester . . . To this edition is prefixed Some Account of the Life and Writings of the Earl of Rochester, by Dr. Samuel Johnson. *Engraved portrait.* 16mo, half old calf; binding worn. London, 1782

Bound in are Thoughts in Prison [etc.], (Dodd), Second Edition, London, 1781; *Portrait,* which has at end "The Convict's Address," most of which was written by Dr. Johnson; Remarks on the Religious Sentiments of Learned and Eminent Laymen; viz. Sir Isaac Newton [and others]. London, 1790; A Letter to the Reverend Doctor Priestley. By an Undergraduate. Oxford, 1787.

» 443 « [JOHNSON, SAMUEL] • [JOHN CALLANDER] Deformities of Dr Samuel Johnson. Selected from his Works. 8vo, half red morocco, gilt top; leaves somewhat time-discolored. London: Printed for the Author, 1782

SECOND EDITION.

[END OF SECOND SESSION]

THIRD SESSION

Thursday, May 15, 1941, at 8:15 p. m.

CATALOGUE NUMBERS 444 TO 618 INCLUSIVE

The Catalogue of Dr. Johnson's Library

» 444 « [JOHNSON, SAMUEL] • A Catalogue of the Valuable Library of Books, of the late learned Samuel Johnson, Esq.; LL. D. Deceased; which will be sold by Auction, (By Order of the Executors) By Mr. Christie, At his Great Room in Pall Mall, On Wednesday, February 16, 1785, and Three Following Days. *Ruled in red.* 8vo, full brown levant morocco, by RIVIERE. [London, 1785]

THE ORIGINAL CATALOGUE of the sale of Samuel Johnson's library, with some prices in ink in a contemporary hand.

> ✦ *Laid in the volume is a portrait of General Oglethorpe with the following autograph inscription by Mr. Newton on the verso: "This is a proof impression of Genl. Oglethorpe's portrait at the sale of Dr Johnson's library, holding catalogue in his hand." On the front end-leaf of the volume Mr. Newton has written: "Note that this is Genl. Oglethorpe's catalogue—see portrait* A.E.N."

» 445 « JOHNSON, SAMUEL • Poetical Works. Now First Collected in One Volume. 12mo, contemporary calf, slightly worn; name on title-page. In a cloth slip case. London, 1785

FIRST EDITION, with the 4 pp. of Kearsly's advertisements at the end, necessary as they complete quire "O," and are required by the catchword at the foot of p. 196. Issued without a half-title.

» 446 « JOHNSON, SAMUEL • Prayers and Meditations. 1785 ✣ An Essay on the Life, Character, and Writings of Dr. Samuel Johnson. By Joseph Towers. 1786. Together 2 vols. in one, 8vo, full tree calf. London, 1785-6

FIRST EDITIONS. Both works issued without half-titles. With the Thomas Walker bookplate.

» 447 « [JOHNSON, SAMUEL] • Caricature in colors, entitled: "A Tour to the Hebrides. Bossy Bounce Preparing for the Scotch Professors to Kiss." Published 19th April, 1786, by S. W. Fores. Plate measures 9⅛ by 6 3/16 inches. Tipped in a 4to cloth folder with heavy protecting mat around plate.

A RARE CARICATURE OF DR. JOHNSON.

» 448 « [JOHNSON, SAMUEL] • A Poetical Epistle from the Ghost of Dr. Johnson, to his four Friends: The Rev. Mr. Strahan, James Boston, Esq., Mrs. Piozzi, J. Courtney, Esq., M.P. from the Original Copy in the possession of the Editor. With Notes, Critical, Biographical, Historical, and Explanatory. 4to, half red morocco. London, 1786

FIRST EDITION. With the half-title. With the R. H. Isham bookplate.

» 449 « [JOHNSON, SAMUEL] • JOHN COURTENAY. A Poetical Review of the Literary and Moral Character of the late Samuel Johnson, L. L. D. With Notes. *Portrait inserted.* Small 4to, old marbled board sides, calf back and corners; somewhat worn. London, 1786

FIRST EDITION.

> ✦ *Inscribed by Mr. Newton on the front end-leaf: "A. Edward Newton from Dr. A. S. W. Rosenbach October 13, 1919."*

An Uncut Copy of Johnson's Letters

» 450 « JOHNSON, SAMUEL • Letters to and from the late Samuel Johnson, LL. D. To which are added Some Poems never before Printed. Published from the Original MSS. in her Possession, by Hester Lynch Piozzi. 2 vols., 8vo, original or contemporary calf-backed boards, uncut, hinges cracked, a few other cover defects, and some leaves slightly foxed. In a half blue morocco folding case. London, 1788

FIRST EDITION, VERY RARE, UNCUT. A large proportion of the letters are from Dr. Johnson to Mrs. Thrale, and cover a period from August 13, 1765 (six months after their first meeting) to July 8, 1784, when he expresses his grief at her marriage to Mr. Piozzi and his gratitude for "that kindness which soothed twenty years of a life radically wretched." With the slip of errata pasted down on the verso of the last page of contents in vol. I. Laid in the same case is a typewritten copy of an address by R. W. Chapman on the letters in the above work. Also included is an A.L.s. by the latter to Mr. Newton on the William papers. With the Joseph Joseph bookplate.

» 451 « [JOHNSON, SAMUEL] • Letters to and from the late Samuel Johnson, LL.D. To which are added Some Poems never before Printed. Published from the Original MSS. in her Possession, by Hester Lynch Piozzi. 2 vols. in one, 8vo, old half calf; rubbed. London, 1788

FIRST EDITION. With the two engraved portraits inserted. This copy formerly belonged to George Steevens, who assisted Samuel Johnson in preparing the 1773 edition of the "Plays of William Shakespeare." With the J. E. B. Mayor bookplate.

> ✦ *Laid in is an interesting typewritten note by Mr. Newton, reading: "This is an extremely interesting copy containing all the Mss. notes in the handwriting of George Steevens, 1736-1800, copied from a still more famous copy of the work in the British Museum. It appears that when this work came out Baretti secured a copy in which he made hundreds of notes. At his death this copy was secured by George Daniel, at whose death it was purchased for the British Museum . . ."*

First Edition, Uncut and Unopened

» 452 « [JOHNSON, SAMUEL] • Ode by Dr. Johnson to Mrs. Thrale, upon their supposed approaching Nuptials. [By James Boswell.] 4to, IN THE TWO ORIGINAL SHEETS, UNCUT. In a cloth portfolio. London, 1784 [-8]

A SUPERB COPY OF THE FIRST EDITION, IN THE ORIGINAL SHEETS, UNCUT, AND UNOPENED. Boswell's authorship of this ode, as well as the real date of its publication, has been conclusively proved by a passage in his recently discovered journals. This is quoted by Mr. Pottle as a footnote in his bibliography of Boswell, where it corroborates conclusions skillfully reached by the compiler from other evidence.

» 453 « JOHNSON, SAMUEL • A Sermon, written by the late Samuel Johnson, L. L. D. for the Funeral of his Wife. 8vo, half maroon morocco, UNCUT; some slight foxing in the text, and a small piece torn from the lower blank corner of one leaf. London, 1788

FIRST EDITION.

» 454 « [JOHNSON, SAMUEL] • ARTHUR MURPHY. An Essay on the Life and Genius of Samuel Johnson. 8vo, original sprinkled calf; crack in front hinge; binding rubbed, slip with name on it pasted on inside of front cover. London, 1792

FIRST EDITION. With the half-title. It was Arthur Murphy who introduced Dr. Johnson to Mrs. Thrale.

» 455 « [JOHNSON, SAMUEL] • F. THOMAS. The Life of Dr. Samuel Johnson, LL.D. Carefully Abridged from Mr. Boswell's Large Work. *Frontispiece.* 12mo, three-quarter polished calf, gilt paneled back, gilt edges. London, 1792

A very scarce abridgement of Boswell's "Life of Dr. Johnson." With the Robert W. Rogers bookplate.

» 456 « JOHNSON, SAMUEL • The Witticisms, Anecdotes, Jests, and Sayings, of Dr. Samuel Johnson, during the whole course of his Life . . . by J. Merry. *Frontispiece;* slightly foxed. 8vo, full mottled calf, gilt top, uncut. London, 1793

SECOND EDITION.

» 457 « [JOHNSON, SAMUEL] • ROBERT ANDERSON. The Life of Samuel Johnson, LL. D. With Critical Observations on his Works. 8vo, calf; worn, front cover loose, library stamps on several pages. London, 1795

FIRST EDITION. With the Lord Gray bookplate.

» 458 « JOHNSON, SAMUEL • Prayers and Meditations. 8vo, original boards; worn, name stamped on fly-leaf. London, 1796

Third Edition. Contains, on p. 15, a prayer published for the first time in which Johnson "expressly supposes that Providence may permit him to enjoy the good effects of his wife's attention and ministration by appearance, impulses, or dreams." Issued without a half-title.

» 459 « [JOHNSON, SAMUEL] • Dr. Johnson's Table-Talk: Containing Aphorisms on Literature, Life, and Manners; with Anecdotes of Distinguished Persons: Selected and arranged from Mr. Boswell's Life of Johnson. 8vo, original boards, uncut; some stains on covers, and edges slightly worn. In a half brown morocco slip case. London, 1798

FIRST EDITION, an uncut copy in the original boards, measuring 9⅞ by 5⅝ inches. Very rare in this state. Presentation copy from R. B. Adam to Mr. Newton, inscribed on the front end-paper: "To A. E. N. from R. B. Nov'r 6. 1924." Beneath the inscription Mr. Adam has written the following quotation:

" 'Eternal blessings crown my dear dear friend
And round his dwelling guardian saints attend.'
R. B. Adam."

With the R. B. Adam bookplate.

» 460 « JOHNSON, SAMUEL • Dr. Johnson's Table-Talk: containing Aphorisms on Literature, Life, and Manners, with Anecdotes of Distinguished Persons: selected and arranged from Mr. Boswell's Life of Johnson. 8vo, original boards, paper label, uncut. In a morocco-backed cloth folding case. London, 1798

FIRST EDITION. A FINE COPY, WITH UNCUT EDGES, in original boards with paper label. No half-title was issued.

» 461 « [JOHNSON, SAMUEL] • Dialogue between Dr. Johnson and Mrs. Knowles. 8vo, original pale blue wrappers, stitched, uncut. In a cloth folder. London, 1799

A FINE LARGE COPY OF THE FIRST SEPARATE EDITION. Not mentioned by Courtney. Issued without half-title. It was first printed in the "Gentleman's Magazine," 1791. With the B. George Ulizio bookplate.

» 462 « JOHNSON, SAMUEL • An Account of the Life of Dr. Samuel Johnson, from his Birth to his Eleventh Year, written by Himself. To which are added, Original Letters to Dr. Samuel Johnson, by Miss Hill Boothby. 12mo, original yellow boards, paper label on back (defective), UNCUT; backstrip and along outside hinges slightly defective. In a morocco-backed slip case. London, 1805

FIRST EDITION. Issued without a half-title.

» 463 « [JOHNSON, SAMUEL] • Dr. Johnson's Table-Talk . . . Selected and Arranged from Mr. Boswell's Life of Johnson. 2 vols., 12mo, original boards, original paper labels; new backs. London, 1807

» 464 « JOHNSON, SAMUEL • A Diary of a Journey into North Wales, in the Year 1774. Edited, with Illustrative Notes by R. Duppa. *2 facsimiles;* slightly foxed. 8vo, original boards, paper label, uncut; a few cover defects, some leaves slightly foxed. In a half blue morocco slip case. London, 1816

FIRST EDITION. The slip of errata is not present in this copy.

» 465 « JOHNSON, SAMUEL • Johnson's Dictionary of the English Language in Miniature. [To] which are added, an Alphabetical Account of the Heathern Deities, and a copious Chronological Table of Remarkable Events, Discoveries and Inventions in Europe. By the Rev. Joseph Hamilton . . . Also a New and Complete American Chronology. *Engraved portrait by Scoles, corner torn away injuring some text.* 12mo, original calf; front cover loose, binding rubbed, one word defective. New York, 1818

FIRST NEW YORK EDITION.

» 466 « JOHNSON, SAMUEL • Rasselas. *With full-page engravings by A. Raimbach, after R. Smirke.* 4to, half polished calf. London, 1819

» 467 « JOHNSON, SAMUEL • The Little Lexicon; or, Multum in Parvo of the English Language . . . More than are to be found in the usual abridgements of Dr. Johnson's Dictionary. *Engraved frontispiece and title-page.* Thick 48mo, full straight-grain red morocco; top and bottom of backstrip and back cover slightly defective. London: William Cole [1825]

MINIATURE DICTIONARY, measuring 3⅛ by 2 inches, by 1½ inches in thickness.

Large and Thick Paper Copy

» 468 « JOHNSON, SAMUEL • The Works of Samuel Johnson. *Frontispiece portrait on India paper.* 11 vols., 1825 [also] The Life of Samuel Johnson, by James Boswell. *Frontispiece portrait on India paper.* 4 vols., 1826. Together 15 vols., royal 8vo, full old blue morocco, sides with double gilt fillet border on sides, gilt backs, gilt edges; some bindings discolored.

Oxford: Talboys, Wheeler and Pickering, 1825-6

A SUPERB SET ON LARGE PAPER OF THE OXFORD ENGLISH CLASSICS EDITIONS, PRINTED ON THICK PAPER. One of 75 and 50 sets respectively. The "Works" include the two volumes of "Parliamentary Debates." With the Lawrence F. Baker bookplate in vol. I of each work.

> ✦ *Laid in is a typewritten note by Mr. Newton which reads: "The Patrician Edition . . . The word 'patrician' is my own. It is indeed a noble set . . ."*

» 469 « JOHNSON, SAMUEL • Histoire de Rasselas, Prince d'Abyssinie. Traduction nouvelle et Posthume, avec le Texte en Regard, par Madame ***. 8vo, full dark blue straight-grain morocco, sides with broad fillet enclosing a frame of five fine fillets with gilt ornaments at corner; in center of each cover are the arms of the QUEEN OF WURTEMBURG, gilt edges, by HERING & MULLER with their printed label. Paris, 1832

PRESENTATION COPY FROM THE EDITOR TO THE QUEEN OF WURTEMBURG, with inscription on the fly-leaf. The text is in English on the left-hand page and on the opposite page is the French translation.

» 470 « JOHNSON, SAMUEL • Graphic Illustrations of the Life and Times of Samuel Johnson. *With 24 engraved portraits and views;* foxing on some plates. In the original 4 parts, 8vo, original printed wrappers. In a cloth case.

London, 1835-7

FIRST EDITION. With title-page, dated 1837, and leaf of contents bound in last part.

With the exception of occasional spots, a very fine set. VERY RARE IN ORIGINAL WRAPPERS.

» 471 « [JOHNSON, SAMUEL] • Johnsoniana; or, Supplement to Boswell: Being Anecdotes and Sayings of Dr. Johnson. *45 plates.* 8vo, full polished calf, gilt edges, by RIVIERE. London, 1836

FIRST EDITION.

» 472 « JOHNSON, SAMUEL • Select Essays of Dr. Johnson. Edited by George Birbeck Hill. *Etchings by Herbert Railton.* 2 vols., thick 16mo, three-quarter blue morocco, gilt tops, uncut. London, 1889

LIMITED EDITION. ONE OF 750 COPIES.

» 473 « [JOHNSON, SAMUEL] • Johnsoniana in the Library of Robert B. Adam. *Portraits, facsimiles of title-pages and manuscripts.* Royal 4to, calf-backed boards; binding rubbed. Buffalo, 1895

» 474 « [JOHNSON, SAMUEL] • ALEYN L. READE. Johnsonian Gleanings. Parts I-IX. *Illustrations.* 9 vols., square 8vo, buckram. London, 1909-39

PRIVATELY PRINTED. Each part ONE OF 350 COPIES. Laid in are two autograph letters by A. L. Reade and one by A. A. Brown.

» 475 « JOHNSONIANA • A.L.s. *"Henry Johnson,"* 3 pp., and extending on margins of address page, comprising about 1,000 words. "St. Thomas's Day, [December 21] 1784." Addressed on last page: "A Madam Madam (*sic*) Piozzi, a Milan, in Italy." The seal has been carelessly removed, damaging a few words of script.

A LONG AND INTERESTING LETTER FROM HENRY JOHNSON TO MRS. PIOZZI ON DR. JOHNSON'S DEATH AND BURIAL. The greatest part of this letter is occupied with details of Dr. Johnson's death. As this was written on St. Thomas's Day, December 21st, it would probably be the earliest news that reached Mrs. Piozzi of the event, and certainly the earliest account of the funeral which was held the previous day. These circumstances lend immense interest to this letter.

"I now have only to add the melancholy tidings of poor Dr. Johnson's death—have taken it from the prints of the day and as such will beg to relate it. Yesterday the remains of the much lamented Dr. Saml. Johnson were interred in Westminster Abbey. The procession consisting of a hearse and six, with the corpse, and ten mourning coaches and four, set out from Bolt Court Fleet Street a few minutes after twelve o'clock . . . the corpse arrived at the Abbey where it was met by Dr. Taylor (who read the funeral service) and several Prebends, and conducted to the poets corner, and laid close to the remains of David Garrick, Esq. The following are the names of the greatest number who attended at this solemnity: Sir Joshua Reynolds, Sir Jno. Hawkins . . . Dr. Burney . . . Dr. Priestly . . . Rev. Strahan . . . and the deceased's favourite black servant . . .

"He was eyes to the blind and a father to the poor: The faithful servant, who, receiving one talent, increased it tenfold; not in expectation of ruling over ten cities in this perishing and terrestial globe, but of partaking immortal bliss in the kingdom of heaven with Apostles and Saints with prophets and good men made perfect . . ."

» 476 « JOHNSONIANA • GEORGE PSALMANAAZAAR. An Historical and Geographical Description of Formosa, an Island subject to the Emperor of Japan. *Full-page illustrations.* 12mo, full old calf; binding worn, hinges cracked, wormholes extending through several leaves. London, 1704

FIRST EDITION of this famous book, one of the most successful hoaxes in the history of literature. Psalmanaazar, whose real name is unknown, imposed upon the leading dignitaries of London, including Dr. Johnson, posing as a converted native of Formosa. Johnson pronounced him, although a fraud, to be a most remarkable man.

» 477 « JOHNSONIANA • [SIR JOHN HILL] Observations on the Greek and Roman Classics. In a Series of Letters to a Young Nobleman . . . To which are added Remarks on the Italian Language and Writers. In a Letter from M. Joseph Baretti to an English Gentleman at Turin, written in the Year 1751. 12mo, full old calf, slightly worn. London, 1753

FIRST EDITION. A penciled note on fly-leaf reads: "The preface is undoubtedly by Samuel Johnson." With the C. J. Peacock bookplate.

» 478 « JOHNSONIANA • Authentic Memoirs of the Life of William Dodd . . . To which is added, a Letter from Lady Huntingdon. *Portrait.* Salisbury [1780]; and other pamphlets, including "Anthony Daffy's Elixir Salutis . . . This Noble Elixir, which exceeds all the Medicines ever yet prepared, has been above these Hundred Years experienced and recommended by several eminent Physicians." Together 7 vols. in one, 16mo, half calf; binding worn. V.p., 1760 [-80]

Mrs. Thrale's Copy—Presented By Dr. Samuel Johnson

» 479 « JOHNSONIANA • GEORGE PSALMANAZAR. Memoirs of ****, Commonly known by the Name of George Psalmanazar; a Reputed Native of Formosa. Written by Himself. *Portrait.* 8vo, original calf; restored with morocco back and corners. London, 1764

FIRST EDITION. PRESENTED BY DR. SAMUEL JOHNSON TO MRS. THRALE, with inscription in her autograph on the half-title: "Given to H. L. Thrale by Dr. Sam. Johnson. I suppose about the year 1770." Mrs. Thrale has made many marginal observations and notes in her handwriting, which are earlier than the inscription on the fly-leaf, and were probably written shortly after she received the book from Johnson; they are written in the free and easy style she adopted for annotations.

> ✦ *"From Tregaskis I secured my 'Memoirs of George Psalmanazar', 1764, an interesting book in itself; but its chief value is the signature and note . . . It was Psalmanazar, afterwards discovered to be a notorious old scamp, whose apparent piety so impressed Dr. Johnson that he 'sought' his company; and of whom he said, 'Sir, contradict Psalmanazar! I should as soon think of contradicting a Bishop.' "*—A.E.N., *The Amenities of Book-Collecting.*

» 480 « JOHNSONIANA • WILLIAM DODD. Thoughts in Prison. 8vo, full mottled calf, uncut; front cover loose, binding worn. London, 1777

FIRST EDITION. A note in a printed description pasted in the volume states "Edited by Dr. Johnson."

» 481 « JOHNSONIANA • REV. JOHN VILLETTE. A Genuine Account of the Behaviour and Dying Words of William Dodd, LLD. who was executed at Tyburn for Forgery on Friday the 27th of June, 1777. 12mo, vellum-backed boards. London, 1777

FIRST EDITION. With the name of the author, presumably in his autograph, on the title-page in the lower right corner. Bound in is "The Convict's Address to his Unhappy Brethren, delivered in the Chapel of Newgate, on Friday, June 6, 1777. By William Dodd." Second Edition. London, 1777. With the Rev. Morgan Dix bookplate.

» 482 « JOHNSONIANA • WILLIAM DODD. The Magdalen, or History of the First Penitent received into that Charitable Asylum; in a Series of Letters to a Lady, with Anecdotes of other Penitents. 12mo, full mottled calf; inside front hinge cracked, outside of back hinge cracked. London: Lane, *circa* 1778

» 483 « JOHNSONIANA • [ARCHIBALD CAMPBELL] Lexiphanes, a Dialogue. Imitated from Lucian, and suited to the Present Times. Being an Attempt to Restore the English Tongue to its Antient Purity. And to correct as well as expose the affected style, hard words, and absurd phraseology of many late writers, and particularly of Our English Lexiphanes, the Rambler. The Third Edition, corrected. 12mo, original calf, with label. London, 1783

With the Sir George Schuckburgh bookplate.

» 484 « JOHNSONIANA • Dinarbas; A Tale: being a Continuation of Rasselas, Prince of Abissinia. 12mo, original sprinkled calf; front hinge cracked, backstrip repaired. London, 1790

FIRST EDITION.

» 485 « JOHNSONIANA • WILLIAM DODD. Thoughts in Prison . . . To which are added Miscellaneous Pieces. Odiorne's Edition. 16mo, original calf-backed boards; name on fly-leaf. Exeter, 1794

» 486 « JOHNSONIANA • WILLIAM DODD. Thoughts in Prison, and other Miscellaneous Pieces. With the Life of the Author. *Portrait.* 12mo, original calf; rubbed. Philadelphia, 1808

» 487 « JOHNSONIANA • *A Series of 20 plates designed and etched by Rowlandson, in colors.* [restrikes]. Each plate tipped on a separate sheet. Bound in a 4to volume, half red straight-grain morocco. Published . . . 1786

The plates are not signed, but bear descriptions below, with references to Boswell's "Journal of a Tour to the Hebrides."

» 488 « JONSON, BEN • The Workes of Beniamin Jonson. *With engraved title-page by William Hole in vol.* I. 2 vols., small folio, full new calf, antique style, gilt edges; name on title-page of vol. I, and blank leaf before title lacking; vol. II lacks title-leaf. London, 1616[-40]

FIRST COLLECTED EDITION. The engraved title-page in vol. I is in the third state, reading: "London printed by W. Stansby, and are to be sould by Rich: Meighen, 1616."

» 489 « JONSON, BEN • Horace, His Art of Poetrie ✣ The English Grammar. Folio, half red levant morocco. [London:] Printed M.DC.XL. [1640]

Excerpts from vol. II of the First Collected Edition of Jonson's Works. These leaves are signatures A-L2, and are numbered pp. 1-84.

» 490 « JONSON, BEN • Timber: or, Discoveries. Folio, half red levant morocco. London, 1641 [1640]

Excerpts from vol. II of the First Collected Edition of Jonson's Works. These leaves are signatures M-R4, and are numbered pp. 85-132.

A Rare Incunabulum

» 491 « JOSEPHUS, FLAVIUS • De antiquitate Judaica. De bello Judaico. *286 leaves* [should be 288 with the first a genuine blank, and the second the first leaf of text], *gothic type, 50 lines to a page; large decorative illuminated capitals, numerous small initials and paragraph marks in red, no signatures or catchwords.* Folio, half brown morocco, some trifling defects.

Augsburg: Johann Schüssler, 1470

FIRST DATED EDITION IN LATIN, translated by Epiphanius Scholasticus. The first book printed by Johann Schüssler, a native of Augsburg who is known to have printed ten books, none of which are illustrated. A LARGE COPY, measuring 15½ by 11½ inches. The blank leaf [*supra*] is not present in the two British Museum copies.

"The *Antiquities of the Jews* is the most important of the works of Flavius Josephus, and indeed one of the greatest of all antiquity. It comprises twenty books, and is so arranged that it might be placed side by side with the Roman history of Dionysius of Halicarnassus, which likewise consisted of twenty books. It was the purpose of Josephus to glorify the Jewish people, so often misunderstood in the eyes of the Graeco-Roman world. It commences with the Creation of the world and carries the history of the Jews down to the outbreak of war in 66 A.D. His second most important work is *Concerning the Jewish War* in seven books. In addition to a long introduction, they cover the period from Antiochus Epiphanes to the minor events that followed the war.

"He writes partly as an eye-witness, and partly from reports obtained from eye-witnesses, and he had already begun to make notes during the siege of Jerusalem. Both Vespasian and Titus, to whom the work was submitted, praised his accuracy. The latter even wrote on the manuscript that it ought to be published.

"The works of Josephus were rescued by the Christian Church, for whom, like Philo, the author occupies the rank of a Church Father. The *Antiquities* was of importance, because it illuminates the history of the New Testament..."

"This copy formerly belonged to the Franciscan Priory at Bamberg, as appears by the note at the end which reads: *"Iste liber est fratrum minorum Bambergae."* Hain *9451; Proc., 1589, type I; J.P.M., 121 B.M. II-327.

> ✦ *Laid in, is the following interesting note: "This is one of those books which are no books—according to Charles Lamb, among which 'I reckon Court Calendars, Directories, Pocket-Books, Draught Boards, bound and lettered on the back, Scientific Treatises, Almanacks, Statutes at Large: the works of Hume, Gibbon, Robertson, Beattie, Soame Jenyns, and generally, all those volumes which no gentlemen's library should be without: the Histories of Flavius Josephus (that learned Jew), and Paley's Moral Philosophy. With these exceptions, I can read almost anything.' A. Edward Newton, March 3, 1930."*

» 492 « JUNIUS • [THE LETTERS OF] JUNIUS. 2 vols., small 8vo, contemporary full calf, leather labels; somewhat worn.

London: Printed by Henry Sampson Woodfall, 1772

FIRST AUTHORIZED EDITION of these famous pseudonymous political letters. Sir Philip Francis is the reputed author of these letters, but their writer's identity, never conclusively established, has been a subject for controversy ever since their publication. Henry Sampson Woodfall, the publisher of this edition, was one of Francis' schoolfellows. With the Stanley Leathes bookplate.

» 493 « JUVENILE • A New Lottery Book of Birds and Beasts, for Children To learn their Letters by As soon as they can Speak. *With cuts.* 48mo, original decorated boards; slightly chipped. Newcastle: Printed by T. Saint, 1771

» 494 « JUVENILE • A New Years Gift for Little Masters & Misses. *With cuts.* Oblong 48mo, full polished calf; hinges slightly cracked.

Newcastle: Printed for T. Saint, 1777

» 495 « JUVENILE • A collection of Early American Children's Books. *All illustrated.* 11 vols., 12mo, and small, original wrappers. In a cloth slip case.
Philadelphia and New York, 1808 etc.

A FINE COLLECTION. Comprises:

- The Daisy; or, Cautionary Stories in Verse (Turner), Phila., 1808
- The Council of Dogs, Phila., 1809
- Die Gefahr in den Straszen, Phila., 1810
- The Uncle's Present, A New Battledoor, Phila., *circa* 1810
- Think Before You Speak (Dorset), Phila., 1810. The wrapper is dated 1811
- The Search after Happiness (More), Phila., 1811; a few leaves slightly stained
- A Picture Book for Little Children, Phila., *circa* 1812
- The American Primer, Phila., 1813
- Village Annals, Phila., 1814
- McCarty's American Primer, Phila. [1828]
- S. Wood's New-York Preceptor, N.Y., n.d.

» 496 « JUVENILE • ALFRED MILLS. Pictures of Roman History, in Miniature. With Explanatory Anecdotes. *With 52 cuts.* Size 2⅜ by 2 1/16 inches, original printed boards; some internal time-discolorations. In a cloth slip case.
Philadelphia: Published by Johnson & Warner, 1811

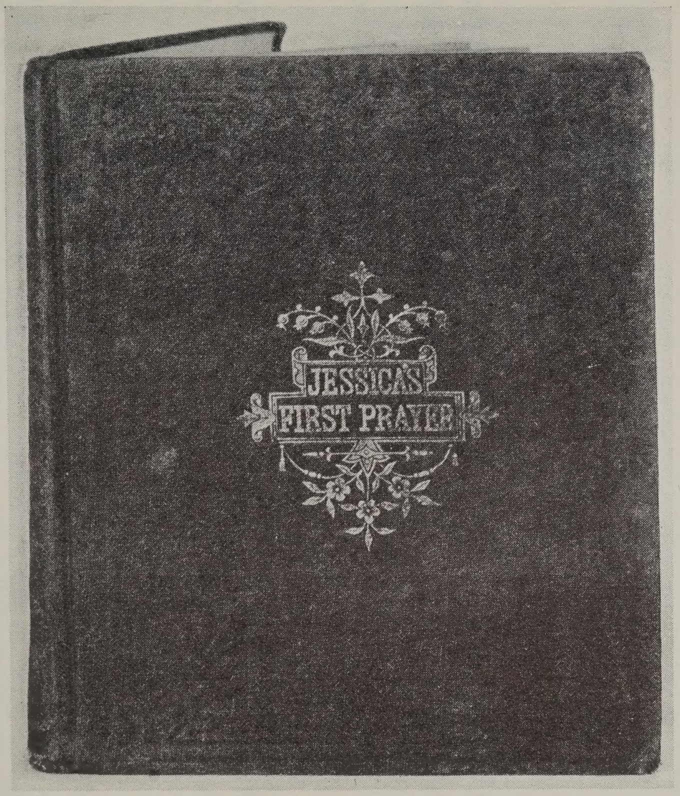
In this copy the name "Alfred" on the front cover is misspelled "Alered."

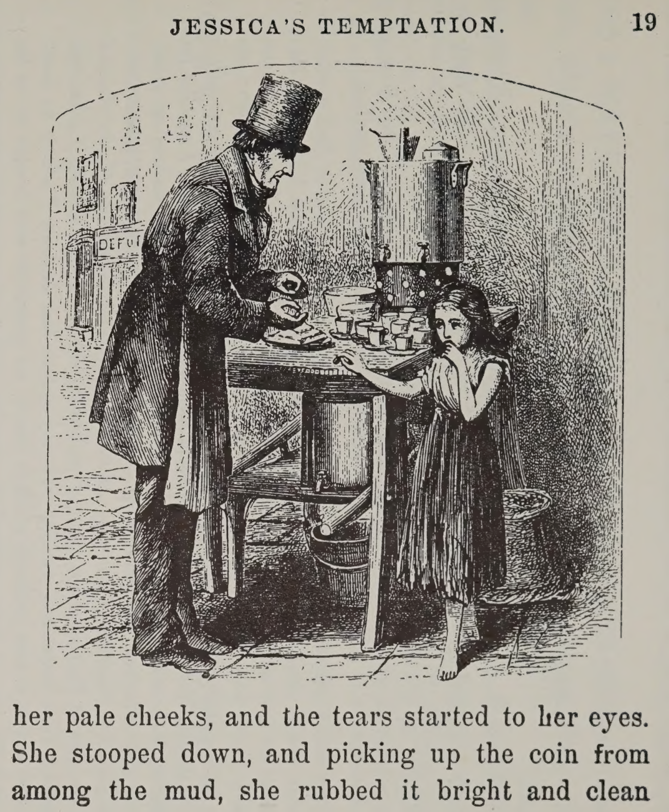
» 497 « JUVENILE • The Tragic-Comic History of the Burial of Cock Robin; with the Lamentation of Jenny Wren; and the Cuckoo's Punishment. *With 8 plates.* Square 32mo, original wrappers; text slightly time-discolored, and offsets. In a full blue levant morocco slip case.
Philadelphia: Published by Benjamin Warner, 1821

» 498 « JUVENILE • Mother Goose's Melody. *With cuts colored by hand.* 48mo, original pictorial wrappers; crudely sewn with thread, small repair at back.
Concord, N. H.: Rufus Merrill, 1843

» 499 « JUVENILE • Characteristics of Distinguished Persons, Male and Female; an Original and Amusing Game. By a Lady. *50 cards* printed within decorated borders. In the original cloth case, with paper label on side; one hinge torn, label slightly stained.
Salem, Mass: Published by W. & S. B. Ives [1884]

A COMPLETE SET, with the folding leaflet containing directions for playing the game.




JESSICA'S TEMPTATION. 19

her pale cheeks, and the tears started to her eyes. She stooped down, and picking up the coin from among the mud, she rubbed it bright and clean

THE FIRST BOOK READ BY A. EDWARD NEWTON: NUMBER 500

"Jessica's First Prayer"
"The First Book I Remember"—A.E.N.

»500« JUVENILE • [HANNAH SMITH.] Jessica's First Prayer. *Illustrated.* Square 16mo, original cloth; covers stained. New York, n.d.

THE FIRST BOOK READ BY A. EDWARD NEWTON.

Tipped down on the front end-leaf is a clipping from a periodical which refers to Mr. Newton, and mentions the present juvenile. A few words in a childish hand are inscribed on the same leaf.

> ✦ *"The first book I remember reading was a thin, small, square volume bound in dark maroon-colored cloth, called* Jessica's First Prayer, *and all recollections of the book had passed completely out of my head until last summer when, prowling about in a parish church in the west of England, I came upon a large and elaborate mural tablet erected* TO THE GLORY OF GOD AND IN LOVING MEMORY OF THE AUTHOR OF JESSICA'S FIRST PRAYER. *For over half a century the thought of the book had not occurred to me, but when upon my return I searched for and found the little volume tied up in a bundle with perhaps a dozen other books of my childhood, I was quite delighted, and taking it up I turned its leaves and looked at the quaint woodcuts with a curious sensation. A few days afterward, meeting my Friend Dr. Horace Howard Furness, the eminent Shakespearean, who has read everything and forgets nothing, I asked him about* Jessica's First Prayer *and was not surprised to find that he knew it almost by heart. Someone had read it to him: evidently all little boys of our generation were brought up on the book. I asked him, too, if he remembered the exquisite little woodcuts which ornamented its pages. Of course he did."*—A.E.N., *This Book-Collecting Game.*

[See illustrations on the preceding page]

»501« JUVENILE • The Little Warbler. *Engraved frontispiece and title-pages.* 5 vols., size approximately 2⅝ by 1 11/16 inches, original printed wrappers, various colors. In a board case; repaired.

Edinburgh: Printed and Published by Oliver & Boyd

A FINE LITTLE SET, comprising:

Vol. I: Scottish Songs
Vol. II: English Songs
Vol. III: Irish Songs
Vol. IV: Comic Songs
Vol. V: Jacobite Songs

»502« JUVENILE • Les Livres de l'Enfance. *With a large number of plates, some in color.* 2 vols., 4to, half green levant morocco, gilt tops, uncut, original wrappers and backstrips bound in. Paris: Gumuchian & Cie., n.d.

ONE OF 100 COPIES on *papier de Hollande.* With a presentation inscription by Mr. Gumuchian in vol. I, and an A.L.s. by him laid in.

» 503 « KAYE-SMITH, SHEILA • The Tramping Methodist. 12mo, original cloth; slightly rubbed, and front end-paper slightly stained. In a cloth folding case. London, 1908

FIRST EDITION of the author's first book. Only about 500 copies were issued. Inscribed by the author on the front fly-leaf: "With best wishes from Sheila Kaye-Smith who never dreamed her Tramping Methodist would tramp so far." Inserted in the volume is an A.L.s. by the author, one p., 12mo. St. Leonard on Sea, n.p., n.d. To "Dear Mr. Evans." The letter reads: "Here is the Tramping Methodist back again. It was very difficult to know what to write inside, but I hope it will do. I am very glad Mr. Newton is so interested . . ."

» 504 « KAYE-SMITH, SHEILA • Starbrace. 12mo, original cloth. London, 1909

FIRST EDITION. A FINE COPY.

» 505 « KAYE-SMITH, SHEILA • Spell Land. 12mo, original cloth. London [1910]

FIRST EDITION. Second Issue, with the title-leaf on a stub and with the undated title-page, and with the picture on the front cover. The advertisements are not present in this issue, as usual.

»506 « KAYE-SMITH, SHEILA • Sussex Gorse. 12mo, original cloth; inner hinges cracked, and covers slightly stained. London [1916]

FIRST EDITION. With the publisher's embossed presentation stamp on the title-leaf.

» 507 « KAYE-SMITH, SHEILA • The Challenge to Sirius. 12mo, original cloth. London [1917]

FIRST EDITION.

» 508 « KAYE-SMITH, SHEILA • Joanna Godden. 12mo, original cloth, with the dust jacket; the jacket is defective. London [1921]

FIRST EDITION.

Spenser, The Inspiration of Keats' Genius

"His Lines in Imitation of Spenser Are Among The First He Wrote"

» 509 « KEATS' COPY, JOHN • EDMOND SPENSER. The Works of that Famous English Poet, Mr. Edmond Spenser. *Engraved frontispiece by R. White.* Folio, full contemporary calf; skillfully repaired at outer joints. London, 1679

There is something about an association volume that seems to be permeated with the spirit of the owners who have known and loved it. Mr. Newton could scarcely have found a more desirable volume than one pored over and studied word for word and line for line by one of the greatest geniuses English Literature has so far produced.

WITH KEATS' SIGNATURE

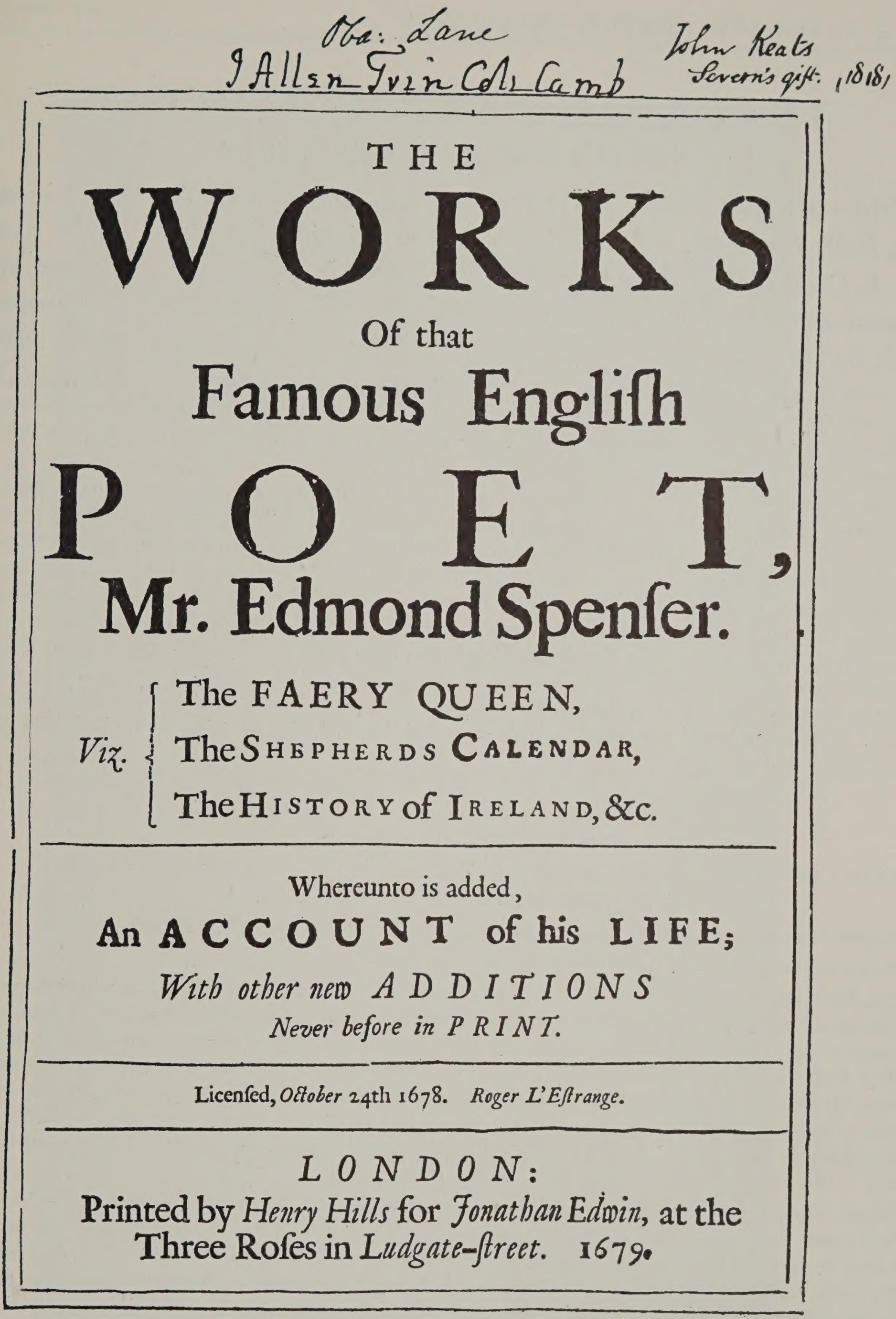
On the title-page is the poet's signature and inscription as follows: "John Keats. Severn's gift, 1818." Other signatures that appear on the title-page in the autograph of former owners are: "Oba. Lane" and "J. Allen, Trin. Coll. Camb."

The volume is accompanied by a letter from the late Frank T. Sabin addressed to Mr. Newton, reading: "The copy of the Works of Edmund Spenser is one of peculiar interest having belonged to that exquisite Poet John Keats who stands himself in the realm of poetry, next to the great Elizabethans. Spenser's Faery Queen first fired his ambition to write poetry and his lines in imitation of Spenser are amongst the first he wrote. At the time of the presentation of this volume (1818) Severn had recently made his acquaintance, Keats & his friends were steeped in Elizabethan literature. The volume, the finest edition of the works of Spenser procurable, was no doubt selected by Severn as the gift more likely than any other to be appreciated by Keats. Books from Keats's own library, which was comparatively a small one, are at the present time practically non existent but amongst them there could hardly have been one with a more interesting association than the volume of Spenser, which, I am sure, could not have a more appropriate resting place than in your own library, both from your appreciation of the poet, and your personal relation to one of Keats's own friends Felton Matthew."

FIRST COMPLETE EDITION. This is really the third folio edition, believed to have been partly edited by Dryden. This is much more complete than the earlier folio editions, as it includes the tract on Ireland and Bathurst's "Calendarium Pastorale, &c." Without the leaf of advertisements at the end. This copy has the error in pagination which begins at page 259 (numbered 369), and continues to the end.

> ✦ *". . . Remember that books from Keats's library, which was comparatively a small one, are at the present time practically non-existent; that among them there could hardly have been one with a more interesting association than this volume of Spenser. Remember too that Keats's poem,—*
>
> *'Sweet are the pleasures that to verse belong,*
> *And doubly sweet a brotherhood in song,—'*
>
> *was addressed to my great-great-uncle, George Felton Mathew; and let me refer to the fact that on my first visit to England I had spent several days with his sister, who as a young girl had known Keats well and it will be realized that the possession of this treasure made my heart thump."*—A.E.N., *The Amenities of Book-Collecting*

[See illustration]



Oba: Lane
J Allen Trin Coll Camb

John Keats
Severn's gift. 1818

THE
WORKS
Of that
Famous Engliſh
POET,
Mr. Edmond Spenſer.

Viz.
The FAERY QUEEN,
The SHEPHERDS CALENDAR,
The HISTORY of IRELAND, &c.

Whereunto is added,
An ACCOUNT of his LIFE;
With other new ADDITIONS
Never before in PRINT.

Licenſed, *October* 24th 1678. *Roger L'Eſtrange.*

LONDON:
Printed by *Henry Hills* for *Jonathan Edwin*, at the
Three Roſes in *Ludgate-ſtreet.* 1679.

KEATS' COPY OF EDMOND SPENSER'S WORKS

[Number 509]

A Mute, Though Eloquent Reminder of Keats' Genius And His Love for Fanny Brawne

»510« KEATS' JOHN AND FANNY BRAWNE'S COPY • The Vision; or, Hell, Purgatory, and Paradise, of Dante Alighieri. Translated by the Rev. H. F. Cary, A.M. 3 vols., 18mo, original boards, original paper labels, entirely uncut; worn. In a full red levant morocco case, gilt, lined with green watered silk, by RIVIERE. London: Printed for Taylor and Hessey, 1814

"A GEM OF THE PUREST RAY SERENE" BEING ONE OF THE MOST INTIMATE AND DESIRABLE OF EXTANT ASSOCIATION BOOKS OF KEATS. These volumes were not only companions of Keats and Fanny Brawne, but were the one book selected for the poets reading on the Scottish trip taken with his friend Charles Armitage Brown.

These volumes, once in the Ashley Library, were described in Mr. Wise's catalogue as follows: "Sonnet '*A Dream after reading Dante's Episode of Paulo and Francesca.*' 1819. The original holograph Manuscript, written upon the blank end fly-leaf of the first volume of Cary's *Dante,* 1814, and given by Keats to Fanny Brawne in 1819. In the summer of 1818 John Keats and Charles Armitage Brown undertook a walking tour in Scotland and the north of England. '*Keats took for his reading,*' records Sir Sidney Colvin, '*one book only, the miniature three-volume edition of Cary's Dante.*' In April of the following year Keats wrote his sonnet on Paulo and Francesca, and there is no doubt that upon the fly-leaf of the Dante volume the lines were set down at the moment of composition. This is proved by the fact that in addition to the complete text of the Sonnet there are two false starts. Upon the blank lining of the front board Keats wrote '*Amid a thousand,*' and then stopped. Upon the blank lining of the back board he commenced again—

'Full in the midst of bloomless hours my soul
Seeing one night the dragon world asleep
Arose like Hermes'

and once more stopped short. Then, turning to the fly-leaf, he successfully produced his sonnet

'As Hermes once took to his feathers light...'

[followed by the remaining thirteen lines, with one additional line struck out by Keats.]

"To his brother George, on April 15th, 1819, Keats wrote:

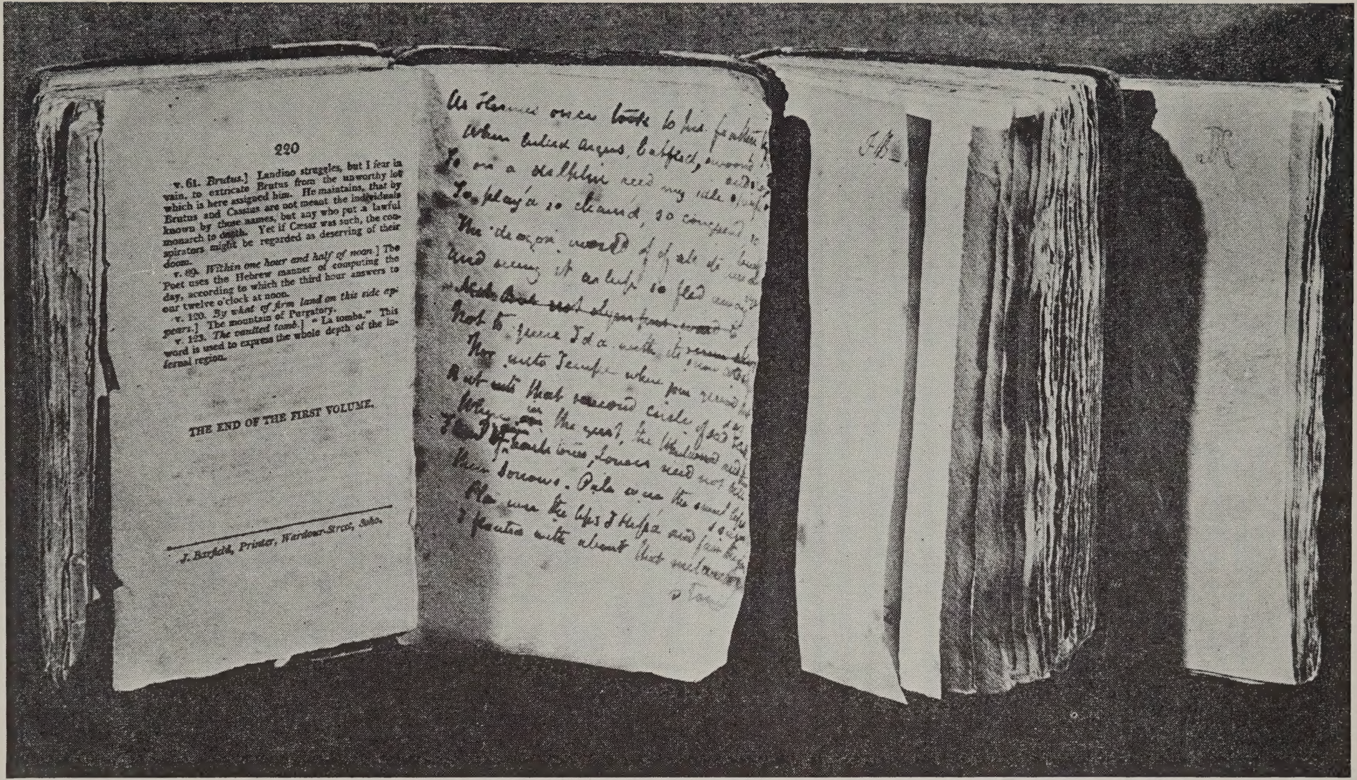
'The fifth canto of Dante pleases me more and more—it is that one in which he meets with Paulo and Francesca. I had passed many days in rather a low state of mind, and in the midst of them I dreamt of being in that region of Hell. The dream was one of the most dreadful enjoyments I ever had in my life. I floated about the whirling atmosphere as it is described with a beautiful figure, to whose lips mine were joined, as it seemed for an age—and in the midst of all this cold and darkness I was warm—even flowery tree-tops sprung up, and we rested on them, sometimes with the lightness of a cloud, till the wind blew us away again. I tried a sonnet upon it—there are fourteen lines but nothing of what I felt in it. O that I could dream it every night!'

"Upon the fly-leaf of the second volume Keats has drawn his monogram, the letters J. K. interlocked. And finally upon the fly-leaf of the third volume he has inscribed 'F.B.——n' [Fanny Brawne], and to Fanny he gave the volumes, after making many passages to draw her attention to them. That he wrote her name in skeleton form, and not in full, would suggest that the gift was made either shortly before or immediately upon the engagement of the two, which in the course of 1819 gradually became definite.

"Upon another fly-leaf of the first volume Fanny herself transcribed the dead poet's last sonnet

'Bright star, would I were stedfast as thou art.'

[Continued



220

v. 61. *Brutus.*] Landino struggles, but I fear in vain, to extricate Brutus from the unworthy lot which is here assigned him. He maintains, that by Brutus and Cassius are not meant the individuals known by those names, but any who put a lawful monarch to death. Yet if Cæsar was such, the conspirators might be regarded as deserving of their doom.

v. 69. *Within one hour and half of noon.*] The Poet uses the Hebrew manner of computing the day, according to which the third hour answers to our twelve o'clock at noon.

v. 120. *By what of firm land on this side appears.*] The mountain of Purgatory.

v. 123. *The vaulted tomb.*] "La tomba." This word is used to express the whole depth of the infernal region.

THE END OF THE FIRST VOLUME.

J. Barfield, Printer, Wardour-Street, Soho.

As Hermes once took to his feathers
When lulled Argus, baffled, swoon'd
So on a delphic reed my idle spright
So play'd, so charm'd, so conquer'd, so
The dragon world of all its hund
And seeing it asleep so fled away
~~[illegible]~~
Not to pure Ida with its snow-cold
Nor unto Tempe where Jove griev'd
But unto that second circle of sad
Where in the gust, the whirlwind and
Of rain and hailstones lovers need not
Their sorrows. Pale were the sweet
Pale were the lips I kiss'd and fair the
I floated with about that melancholy

JOHN KEATS' AND FANNY BRAWNE'S COPY OF "DANTE": NUMBER 510

Number 510—*Concluded*}

"A more fascinating 'association book' it would be difficult to imagine." [End of the Ashley Library description.]

Amy Lowell, in her fine work on Keats states [regarding the dream related by John to his brother George Keats, *vide supra*] "It needs no knowledge of the theory of dreams and their interpretation as set forth by Freud to grasp the meaning of this. Those who believe in the Freudian hypothesis, and find pleasure in examining literature according to the tenets of psycho-analysis, have a perfect study to their hand in this sonnet and Keats's introduction to it. For me, I prefer to let the obvious speak for itself . . .

" 'As Hermes once took to his feathers light' seems to have been written directly into the first volume of the Cary's *Dante* he had taken with him on his Scotch tour. There were several false starts, for the sonnet did not get going easily. The first is on the inside of the recto cover; for the second, he turned the book round and began on the inside of the verso cover; the third, and last, is written on the last end-paper, and here the sonnet is copied in full.

"That Keats told Fanny Brawne of his dream, and that both he and she attached a special significance to this sonnet, and, by inference, to the passage which had inspired it, is evident from two things. One, that Keats gave the book, with his sonnet in it, to Fanny Brawne; the other, that on the fly-leaf of volume I Fanny Brawne copied the *Bright Star* sonnet. This proves nothing as to the chronological priority of either poem, but does seem to relate them as to time, and gives a strong impression of their belonging to the same period psychologically in Fanny Brawne's mind. Personally, I think it probable that Fanny Brawne had already been given the *Bright Star* sonnet some days previously to receiving the *Hermes,* and feeling for both sonnets in much the same way, copied the first into her new, and very dear, gift, so that she might always have them both together and both with the passage from Dante."

Laid in are three bookplates of Thomas J. Wise and a typewritten carbon copy of a poem by Christopher Morley with the following appended note in ink: "This for my dear Caliph A.E.N. happened to be in my pocket today and is now his, since he showed me J.K.'s 3 little volumes of Dante—from Kit Morley. Bellevue-Stratford, May 18, 1940."

[See illustration on the preceding page]

"It Is a Finished Manuscript—Not a Draft"

»511« KEATS, JOHN • AUTOGRAPH POEM unsigned, but entitled and dated: "To the Misses M - - [at Hastings.] 1815." One p., 4to. With a photographic portrait of one of the ladies "Aunt Carrie." Bound into a 4to, half morocco volume. About 230 words.

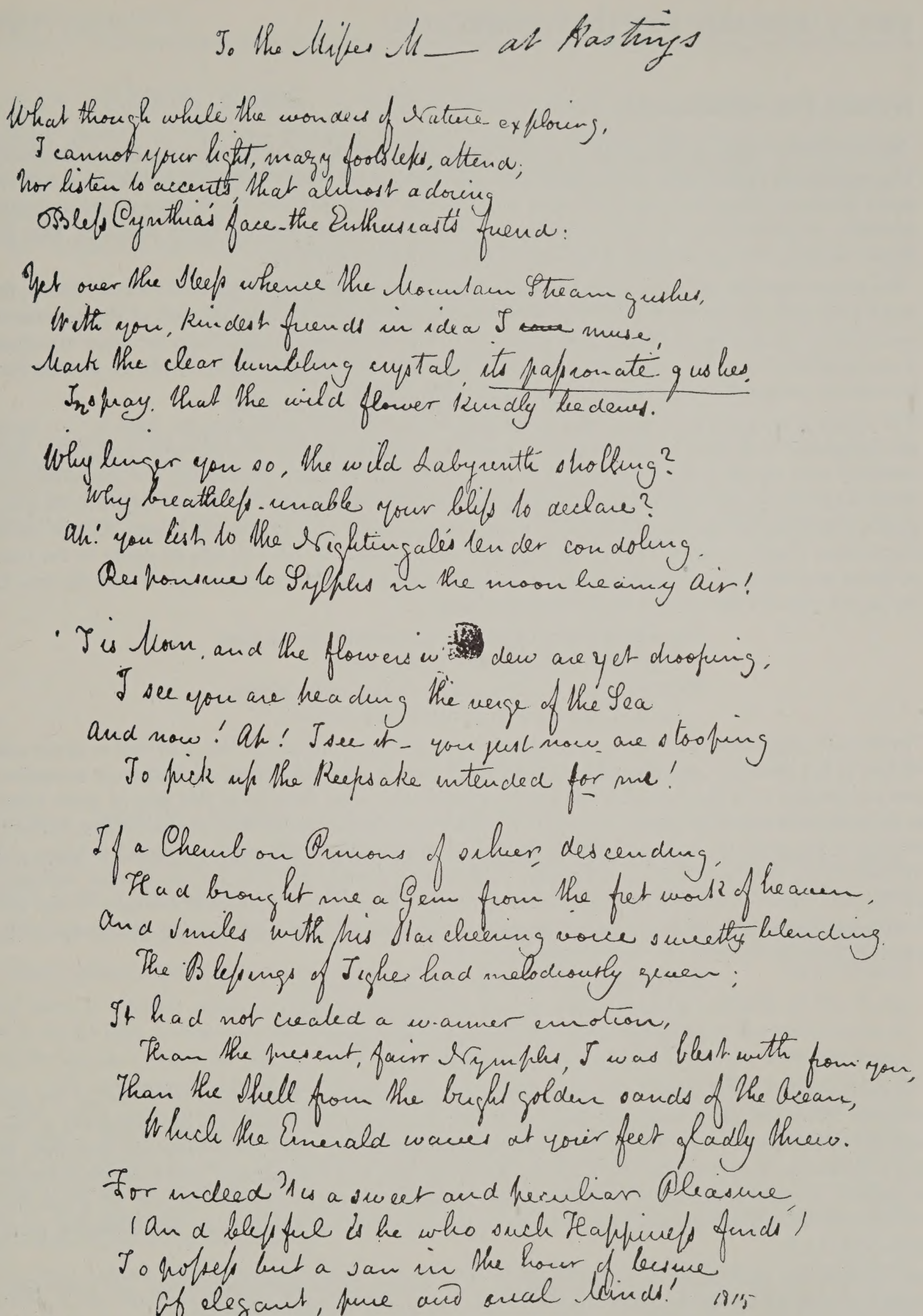
TWENTY-EIGHT LINES IN THE PRECIOUS AUTOGRAPH OF JOHN KEATS, besides the title. The poem is divided into seven stanzas consisting of four lines each and begins as follows:

"What though while the wonders of Nature exploring,
  I cannot your light, mazy footsteps, attend;
Nor listen to accents that almost adoring
  Bless Cynthia's face—the Enthusiast's friend:

"Yet over the Steep whence the Mountain Stream gushes,
  With you kindest friends in idea I muse;
Mark the clear tumbling crystal, its passionate gushes,
  In spray that the wild flower kindly bedews . . ."

This manuscript was once in Harry B. Smith's *Sentimental Library,* wherein it is described as follows:

{*Continued*



To the Miſses M— at Hastings

What though while the wonders of Nature exploring,
I cannot your light, mazy footsteps, attend;
Nor listen to accents, that almost adoring
Bleſs Cynthia's face-the Enthusiast's friend:

Yet over the Steep whence the Mountain Stream gushes,
With you, kindest friends in idea I ~~[illegible]~~ muse,
Mark the clear tumbling crystal, its paſsionate gushes,
Its spray. that the wild flower kindly bedews.

Why linger you so, the wild Labyrinth strolling?
Why breathleſs-unable your bliſs to declare?
Ah! you list to the Nightingale's tender condoling.
Responsive to Sylphs in the moon beamy air!

'Tis Morn, and the flowers w[illegible] dew are yet drooping,
I see you are heading the verge of the Sea
And now! Ah! I see it- you just now are stooping
To pick up the Keepsake intended for me!

If a Cherub on Pinions of silver descending,
Had brought me a Gem from the fret work of heaven,
And smiles with his Star cheering voice sweetly blending.
The Bleſsings of Tighe had melodiously given;
It had not created a warmer emotion,
Than the present, fair Nymphs, I was blest with from you,
Than the Shell from the bright golden sands of the Ocean,
Which the Emerald waves at your feet gladly threw.

For indeed 'tis a sweet and peculiar Pleasure
(And bleſsful is he who such Happineſs finds)
To poſseſs but a san in the hour of leisure
Of elegant, pure and aerial Minds! 1815

KEATS' AUTOGRAPH POEM

[Number 511]

Number 511—*Concluded*}

"The Editors of Keats have surmised that the ladies addressed in this poem were the Misses Reynolds. The manuscript disproves this conjecture, as the title here stands 'To the Misses M - -.' At the end of the poem Keats has affixed the date 1815. This is the year in which he wrote the 'Epistle to George Felton Mathew,' also printed in the 1817 volume. It is practically certain that the ladies addressed were the Misses Mathew, who are mentioned in Keats's letters from 1815 to 1819.

"The manuscript also served to correct an error in the printed poem, in which, in the second stanza, the word 'rove' ends the second line, and the word 'bedews' the fourth line, a jarring lack of rhyme hitherto unexplained. In the manuscript the poet erased 'rove' and substituted 'muse.' There are other variations from the printed text. This manuscript was the subject of a two-column article, by Mr. H. Buxton Forman in the *Athenaeum,* a copy of which accompanies the autograph."

The article mentioned, is of such importance and interest that we quote excerpts from it: "... As to the holograph ... it is to be said that it is a finished manuscript—not a draft—and corresponds substantially with the printed text, though it shows considerable variation in pointing and capitalling; no fewer than twenty nouns spelt with small initial letters in the 'Poems' of 1817 have capitals in the holograph, which may fairly be conjectured to have been the actual copy sent to the Misses Mathew while absent from London—not, of course, the copy sent to the printer in 1817. It was no doubt in the transcription of both from a common original that some small irregularities occurred. It is with the text of the second quatrain that we are chiefly concerned just now:—

'Yet over the steep whence the mountain stream rushes,
With you, kindest friends, in idea I rove
Mark the clear tumbling crystal, its passionate gushes,
Its spray that the wild flowers kindly bedews.'

"In the holograph copy, [*supra*] by oversight, he wrote *gushes* at the end of line 1 as well as at the end of line 3; but that error does not occur in the printed text. On the other hand, the holograph authorizes two corrections; in it the rhymeless word *rove,* which occurs in all texts up to this year of grace 1904, as far as I am aware, is struck out and replaced by *muse*—while the first word in the fourth line, hitherto printed as *Its,* reads *In.* I am not certain that Keats would have finally preferred sound to sense and maintained *In,* if he took note of the matter at all in 1817; but in 1815 he had accidentally written *I* at first, and then deliberately squeezed an *n* into a tight place. There is another instance—in the last boyish quatrain of this piece—where the printed text shows a preference of sound to sense when compared with the holograph. The authorized version is—

'For, indeed, 'tis a sweet and peculiar pleasure,
(And blissful is he who such happiness finds,)
To possess but a span of the hour of leisure,
In elegant, pure, and aërial minds.'

"In the holograph (which, by-the-by, reads *san* for *span)* the last line begins with *Of* instead of *In:* this certainly makes the better sense; but Keats very likely observed, when printing, the cacophony of the repeated *ofs,* and put an *In* instead of one of them, regardless of cost. The comparison instituted in two previous quatrains between the 'keepsake' from Hastings and a theoretical 'gem from the fretwork of heaven' brought by a cherub with Mrs. Tighe's blessing, seems to indicate that the lad Keats was being patronized by an agreeable group of well-educated grown-up young ladies, with 'elegant, pure, and aërial minds.' "

Mr. Newton has reproduced this manuscript in "The Amenities of Book-Collecting." An interesting autograph note by Mr. Newton also appears on the end-leaf of the above volume.

[See illustration on the preceding page]

»512« [KEATS, JOHN] • CHRISTOPHER MORLEY. AUTOGRAPH MANUSCRIPT POEM of "In an Auction Room," signed, about 195 words, written on one p., consisting of two stanzas, small folio. Tipped in a small folio half green morocco volume.

A VERY DESIRABLE MORLEY ITEM. The second stanza reads:

> "Song that outgrew the singer! Bitter Love
> That broke the proud hot heart it held in thrall—
> Poor script, where still those tragic passions move—
> *Eight hundred bid: fair warning: the last call:*
> The soul of Adonais, like a star . . .
> Sold, for Eight Hundred Dollars—Doctor R!"

Below the title of the poem the author has written: [Letter of John Keats to Fanny Brawne—Anderson Galleries, H. Buxton Forman sale, Mch 15, 1920.]"

At the top of the sheet is inscribed in the same hand: "And copied out again 15 years later for A.E.N., with love from Kit . . . Nov. 3, 1935." Inserted in the volume is a photograph of Christopher Morley.

From John Keats To Fanny Brawne

»513« KEATS, JOHN • A.L.s. *"J. K."* 3 pp., 12mo, about 170 words, addressed to Fanny Brawne. *With an engraved head of Keats, three-quarter view, taken from a portrait in chalk by Wm. Hilton, R. A., engraved by Chas. Wass, and published by Taylor & Walter of Upper Gower Street in 1841.* Bound with a typewritten transcript into a 4to volume, half morocco. [1819-20]

This letter is a tender message of affection to Fanny Brawne, and a pathetic reminder of the illness which finally took the supreme toll from one of the most promising young lives in the whole realm of English literature. Reads in part as follows: "My dear Fanny. I am much better this morning than I was a week ago, Indeed I improve a little every day. I rely upon taking a walk with you upon the first of may; in the mean time undergoing a Babylonish captivity I shall not be jew enough to hang up my harp upon a willow, but rather endeavour to clear up my arrears in versifying and with returning health begin upon something new: pursuant to which resolution it will be necessary to have my or rather Taylor's manuscript which you if you please, will send by my Messenger either today or tomorrow. Is Mr. D. with you to-day? . . . I shall not suffer my little girl ever to be obscured like glass breathed upon but always bright as it is her nature to . . ."

This letter, written from Wentworth Place, was published in "Letters of John Keats to Fanny Brawne written in the years MDCCCXIX and MDCCCXX and now Given from the Original Manuscripts with Introduction and Notes by Harry Buxton Forman, 1878." According to this authority, the manuscript referred to was that of *Lamia, Isabella, &c.* (the volume containing *Hyperion,* and most of Keats's finest work). The Mr. D. referred to was probably Mr. Dilke.

> ✦ *Mr. Newton has written the following upon the end-leaf: "This letter came from the Sentimental Library of Harry B. Smith.* A.E.N. *Oak Knoll, February 1926."*

» 514 « [KEATS, JOHN] • Manuscript of "The Eve of Saint Mark" written in shorthand and about 65 words in longhand. 3 pp., 12mo, partly defective at the lower margin affecting some letters.

The poem is partly transcribed into longhand.

> ✦ *This exceedingly interesting item is thus described in Mr. Newton's own words on the fly-leaf: "The Eve of St Mark, unfinished poem by John Keats. Taken down in shorthand from Keats' dictation, probably by his intimate friend Woodhouse, who was reader to Taylor & Hessey Keats' publishers. From the collection of Joseph Severn.* A.E.N."

"Knowing Well That My Life Must Be Passed In Fatigue And Trouble, I Have Been Endeavouring To Wean Myself From You"

» 515 « KEATS, JOHN • A.L.s. *"John Keats."* 2 pp. 4to, Fleet Street, Monday Morn [September 14, 1819]. About 165 words. To Fanny Brawne. *With an engraved portrait by Robinson after Severn.* Bound into a 4to, half red morocco volume.

Keats writes timorously about any promise of happiness held out to him. "I cannot bear the pain of being happy," he writes: "tis out of the question: I must admit no thought of it."

The letter, addressed "Miss Brawne, Wentworth Place, Hampstead" bears the postmark "Lombard Street, 14 September, 1819."

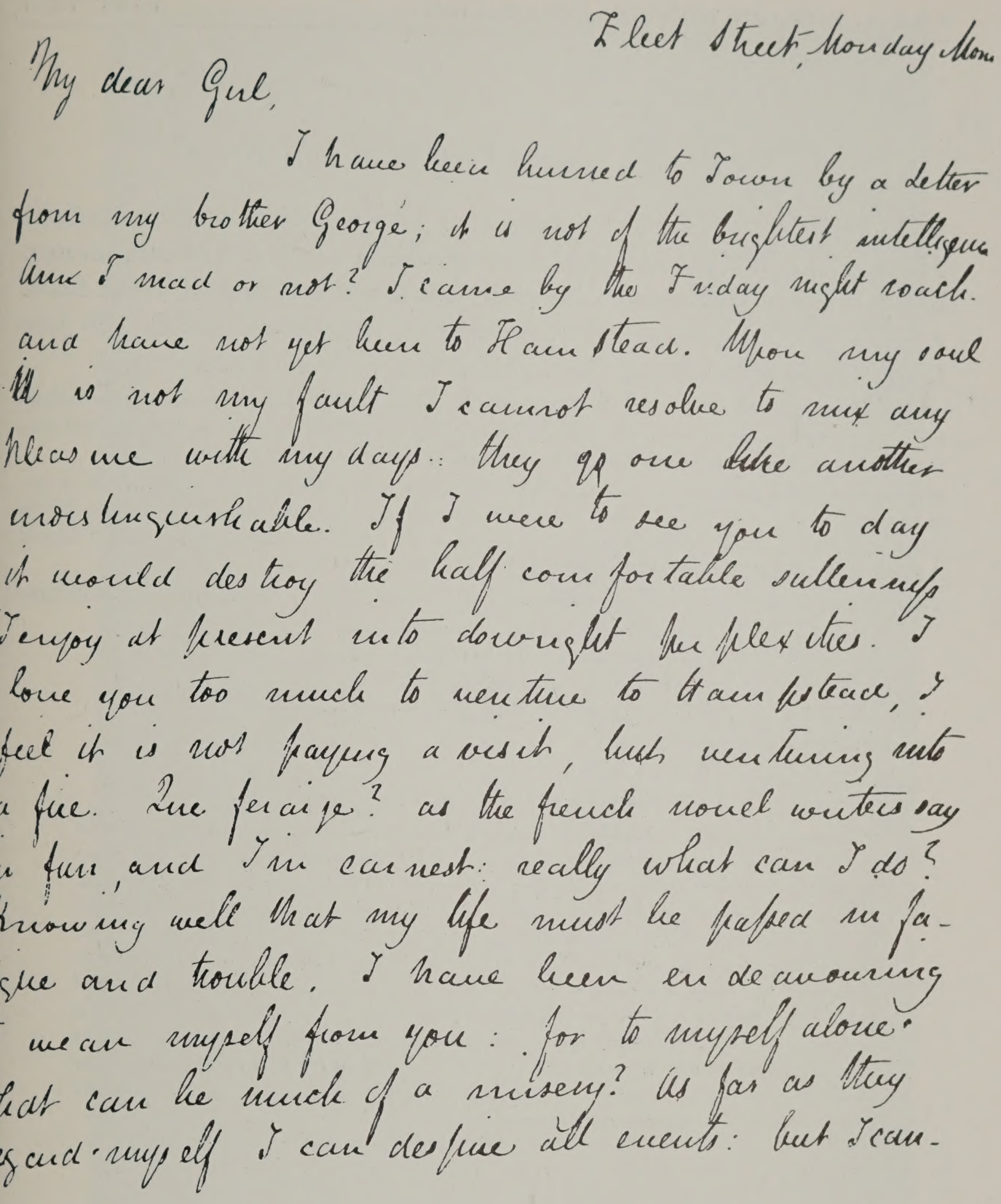
The letter appears in Mr. Buxton Forman's *Letters of John Keats to Fanny Brawne,* and one of Mr. Forman's comments regarding it is: "Written, I presume, from the house of his friends and publishers, Messrs. Taylor and Hessey, No. 93, Fleet Street." Part of this letter reads as follows: "I have been hurried to town by a Letter from my brother George; it is not of the brightest intelligence . . . I came by the Friday night coach and have not yet been to Hampstead. Upon my soul it is not my fault. I cannot resolve to mix any pleasure with my days: they go one like another, undistinguishable. If I were to see you today it would destroy the half comfortable sullenness I enjoy at present into downright perplexities. I love you too much to venture to Hampstead, I feel it is not paying a visit, but venturing into a fire . . ."

And with a prescience that was to become only too tragically true, he continues "Knowing well that my life must be passed in fatigue and trouble, I have been endeavouring to wean myself from you; for to myself alone what can be much of a misery? As far as they regard myself I can despise all events: but I cannot cease to love you. This morning I scarcely know what I am doing. I am going to Walthamstow. I shall return to Winchester tomorrow . . ."

Forman appends the following in a footnote in his book, in regard to Keats' projected trip to Walthamstow: "Whether he carried out this intention to the letter, I know not; but he would seem to have been at Winchester again, at all events, by the 22nd of September, on which day he was writing thence to Reynolds (Life, Letters, *&c.* vol. II, p. 23)."

From the Morrison collection.

[See illustration]



Fleet Street, Monday Mo

My dear Girl,

I have been hurried to Town by a letter
from my brother George; it is not of the brightest intelligen
Am I mad or not? I came by the Friday night coach.
and have not yet been to Hampstead. Upon my soul
it is not my fault I cannot resolve to mix any
pleasure with my days: they go one like another
undistinguishable. If I were to see you to day
it would destroy the half comfortable sullenness
I enjoy at present into downright perplexities. I
love you too much to venture to Hampstead, I
feel it is not paying a visit, but venturing into
fire. Que feraije? as the french novel writers say
fun, and I in earnest: really what can I do?
nowing well that my life must be passed in fa-
gue and trouble, I have been endeavouring
wean myself from you: for to myself alone
hat can be much of a misery? As far as they
gard myself I can despise all events: but I can-

KEATS' DESPONDENT LETTER TO FANNY BRAWNE

[Number 515]

The Earliest Known Portrait of John Keats

»516« [KEATS, JOHN] • A Portrait of John Keats in silhouette. Measures 3⅞ by 2⅞ inches. Placed under glass and sunk in a dark rich blue velvet mat. In a full red levant morocco case, richly gilt tooled and lettered, velvet lined. Accompanied by an Autograph Sonnet Signed *"Leigh Hunt,"* entitled *"To John Keats."* Placed in the velvet pocket on inside of front cover of case.

THE EARLIEST KNOWN PORTRAIT OF JOHN KEATS. Beneath it, written in pencil, is the following: "Master John Keats, aged 15 years." "Master Keats" appears here as a demure little boy with a huge white collar and black coat, with a bow tied at his throat.

Mr. Newton, on a slip laid in, remarks: "This silhouette is the earliest known portrait of Keats. It was sold with a silver medal dated 1810 wh. was purchased by Amy Lowell and is now in the Library at Harvard. The medal was won by Keats at Dr. Clarke's Academy at Enfield. I loaned the portrait to Miss Lowell for reproduction. A. Edward Newton."

The poem to Keats was written at Hampstead and is dated *"Dec.* 1, 1816." It begins as follows:

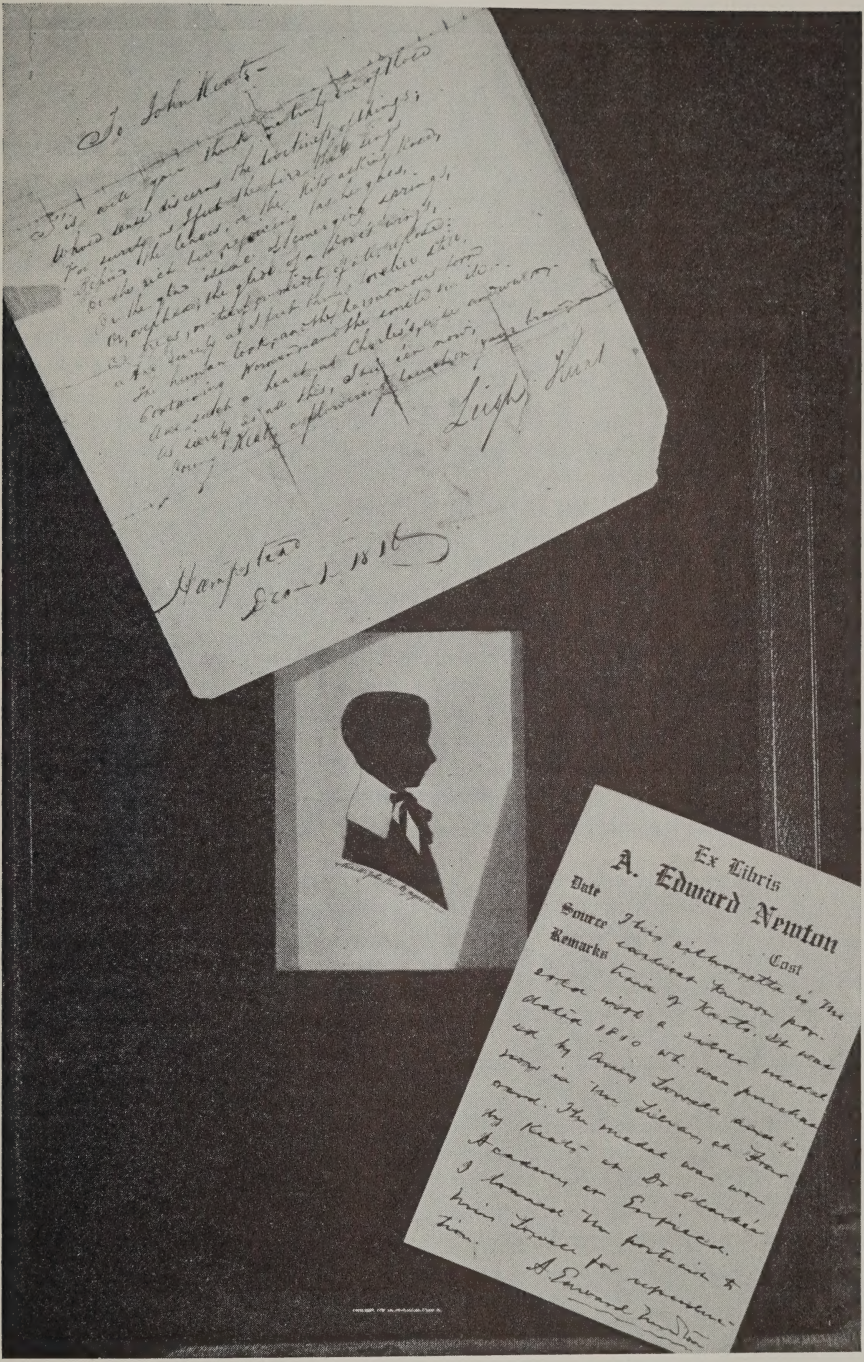
> " 'Tis well you think me truly one of those
> Whose sense discerns the loveliness of things;
> For surely as I feel the bird that sings
> Behind the leaves, or the Kiss asking rose . . ."

And the terminating couplet reads:

> "As surely as all this, I see e'en now,
> Young Keats, a flowering laurel on your brow."

✦ *"If not for himself, Leigh Hunt will always be remembered as an intimate friend of the three poets who made the first quarter of the nineteenth century forever memorable: Byron, with whom he finally quarreled—temperamentally they had nothing in common; Shelley, whom he loved and by whose funeral pyre he watched; and Keats, whose genius he was the first to recognize. It was Hunt who, in May, 1816, in his 'Examiner,' gave Keats his first appearance in print. During that year Keats and Hunt were close companions, and at the home of the latter in Hampstead, they read and wrote much together and lived in a world of 'Imagination and Fancy.' On December 1, Hunt published in his paper Keats's now famous sonnet, 'On First Looking into Chapman's Homer'; and on that same day Hunt addressed to Keats a sonnet in which he prophesied that he would wear the laurel. Keats kept the poem by him, and it was found by Severn among his papers after his death."—A. E. Newton, A Magnificent Farce. The poem is reproduced in the book just mentioned.*

[See illustration]



To John Keats—

'Tis well you think me truly one of those
Whose sense discerns the loveliness of things;
For surely as I feel the bird that sings
Behind the leaves, or dawn as up it grows,
Or the rich bee rejoicing as he goes,
Or the glad issue of emerging springs,
Or overhead the glide of a dove's wings,
Or turf, or trees, or midst of all, repose:
And surely as I feel things lovelier still,
The human look, and the harmonious form
Containing woman, and the smile in ill,
And such a heart as Charles's, wise and warm,—
As surely as all this, I see, ev'n now,
Young Keats, a flowering laurel on your brow.

Leigh Hunt

Hampstead
Dec. 1. 1816

Ex Libris
A. Edward Newton
Date
Source
Remarks
Cost

This silhouette is the earliest known portrait of Keats. It was sold with a silver medal dated 1810 which was purchased by Amy Lowell and is now in the Library at Harvard. The medal was won by Keats at Dr Clarke's Academy at Enfield. I loaned the portrait to Miss Lowell for reproduction.

A. Edward Newton

"MASTER JOHN KEATS, AGED FIFTEEN YEARS"

[Number 516]

Pen and Ink Portrait of John Keats

» 517 « [KEATS, JOHN. JOSEPH SEVERN] • ORIGINAL PEN-AND-INK PORTRAIT OF KEATS. 5½ by 4¼ inches. Placed beneath glass and sunk within a red velvet mat, full light brown crushed levant morocco, richly gilt and lettered, velvet-lined. With two Autograph Sonnets by Dante Gabriel Rossetti inserted in the inner front cover.

A REFLECTIVE BUST LENGTH PORTRAIT OF THE POET, SEATED. Adonais is drawn with his chin resting lightly upon the palm of his left hand. His elbow is resting on a table upon which an open book is laid. His right hand is drawn upon a page, as though he were holding a place, while his gaze is elsewhere seemingly pondering over a passage. Severn finished the head and sketched in the background, but left the remainder of the portrait in a more or less sketchy state, perhaps intending the beautiful head to be the dominant feature.

Beneath the portrait, the following words by the late Frank Sabin of London appear in pencil: "John Keats. Original sketch from life by J. Severn. Unpublished. Extremely interesting. Purchased by Edgar Drummond of Cadland, Hants. from the effects of Severn after his death."

The Rossetti Sonnets appear on both sides of a 4to leaf. The first sonnet is entitled "John Keats, Sixty Years Dead" and terminates as follows:

"O pang-dowered Poet, whose reverberant lips
And heart-strung lyre awoke the Moon's eclipse—
    Then whom the daisies glory in growing o'er,—
Their fragrance clings around thy name, not writ
But rumour'd in water, while the fame of it
    A long Time's flood goes echoing evermore."

The sonnet on the verso is entitled "A Sea-Spell" and undoubtedly applies to the poet.

[See illustration]

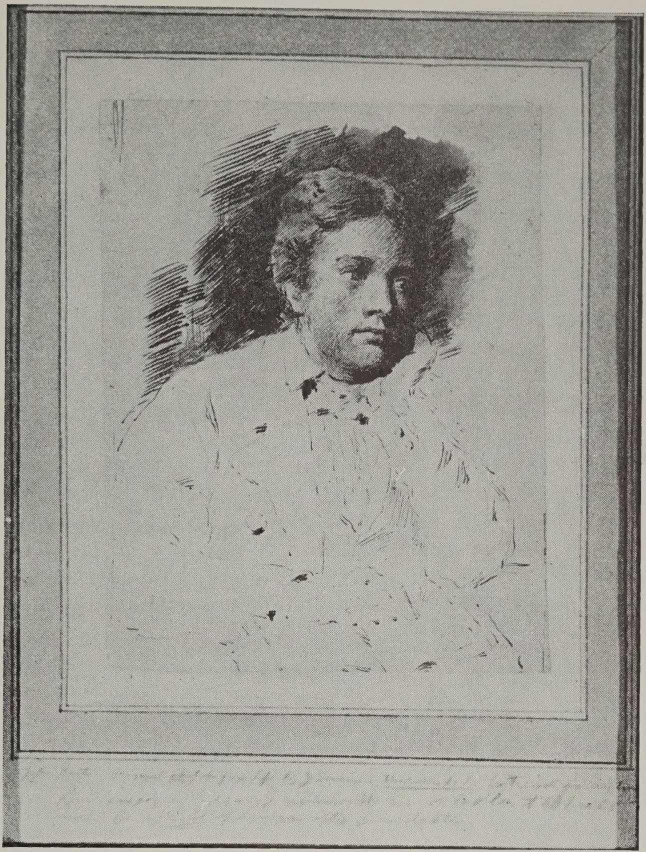
A Portrait of Keats, Reading

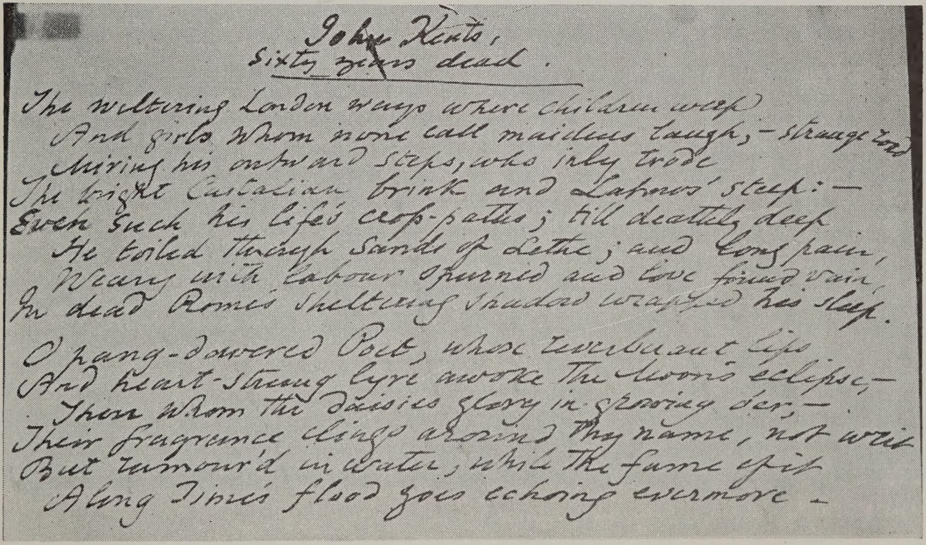
» 518 « KEATS, JOHN • A WATERCOLOR PORTRAIT OF KEATS IN NEUTRAL WASH. Measure 4⅞ by 3¾ inches. In a matted frame. Accompanied by a note by Sidney Colvin referring to the portrait. In a 4to, half morocco volume.

A SPIRITUAL PORTRAIT OF THE POET. It is almost half length, clearly displaying the head and shoulders. The poet seems engrossed in an open book which he is holding up in one hand. His head is slightly inclined and a spiritual light illuminates his thin countenance. His wavy hair is long and parted in the middle. A white cravat is accentuated by highlights, which also glisten on his broad forehead, eyelids, and nose.

Bound in the volume is a reproduction of the portrait with the following explanatory printed note: "A New Portrait of Keats. The portrait of Keats here published for the first time is bound to convey a startling impression and occasion considerable comment. On the authority of Sir Sidney Colvin it is undoubtedly the work of Severn, though, thinks Sir Sidney, not done from the life. It is certainly unlike any other known portrait of the poet. There is here nothing of that famous pugnacity of which we have heard so much; and, indeed, scarcely anything masculine at all. Severn seems to have dwelt entirely too much on what of femininity Keats possessed, and but for our knowledge to the contrary it would not be difficult to believe that the portrait is that of an idealized George Eliot.

"The original drawing was given to the late Dr. Dixon by one of the Severn family and put up for auction on March 31st last by Messrs. Rogers, Chapman and Thomas of South Kensington . . ."





John Keats,
sixty years dead.

The weltering London ways where children weep
And girls whom none call maidens laugh,—strange road
Miring his outward steps, who inly trode
The bright Castalian brink and Latmos' steep:—
Even such his life's cross-paths; till deathly deep
He toiled through sands of Lethe; and long pain,
Weary with labour spurned and love found vain,
In dead Rome's sheltering shadow wrapped his sleep.

O pang-dowered Poet, whose reverberant lips
And heart-strung lyre awoke the Moon's eclipse,—
Thou whom the daisies glory in growing o'er,—
Their fragrance clings around thy name, not writ
But rumour'd in water, while the fame of it
Along Time's flood goes echoing evermore.—

SEVERN'S PORTRAIT OF KEATS AND ROSSETTI'S SONNET
[Number 517]

The "Lost Portrait" of Keats by Severn
Accompanied by a Remarkable Letter

» 519 « KEATS, JOHN • ORIGINAL PORTRAIT IN SEPIA, WASH, AND COLORED CRAYONS. 11½ by 9 inches. Placed beneath glass and sunk within a green velvet mat. In a full maroon levant morocco case, richly gilt and lettered, and lined with velvet.

A LITTLE KNOWN PORTRAIT OF KEATS. Mr. Sharp in his article in "The Century Magazine" entitled "The Portraits of Keats," writes: "As to the interesting drawing here reproduced (so far as I know, for the first time since its issue at an unknown date by John Slark), I can give few details. The original by Severn has disappeared. The portrait appears to be a reminiscent one of Keats, in a new pose, probably intended as a study for a picture or for inclusion in Severn's projected 'Adonais' volume. I have seen no copy but that among the Severn manuscripts, now lent by Mr. Nigel Severn for reproduction. It appears to have been published by John Slark, of 12 Busby Place, Camden Road, London, whom now I cannot trace."

Placed in the pocket in the front cover of the case is an A.L.s. "Joseph Severn." 4 pp., 4to, Rome, March 18, 1823. About 375 words. This is an exceedingly fine and important letter relating to Keats and Shelley. It is addressed "John Taylor, Esq. Messrs. Taylor & Hessey Booksellers, Fleet Street, London" and reads in part as follows: "I have the pleasure to receive a letter from you dated 5th July, it has been unfortunately delayed from coming . . . I say unfortunately for I have been most anxious about it. I have such desire to know of our poor Keats's Memoirs. I had written to you twice and was near giving the riddle up in despair . . . Poor Keats he is still constantly in my mind . . . his death is not so much a pain as it is a loss to me . . .

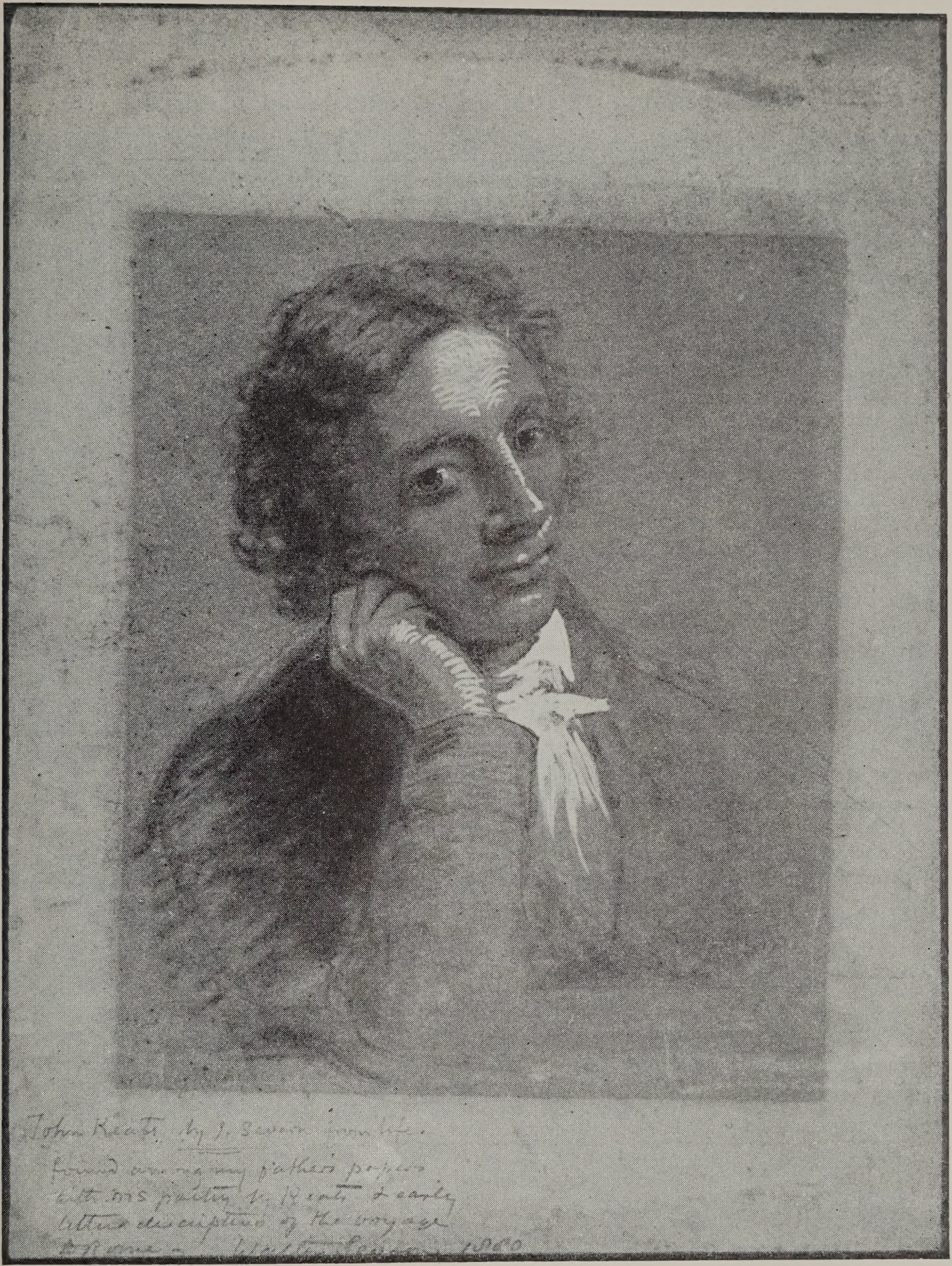
"I have just finished a picture from Keats Endymion, it consists of 6 figures . . . I have just had another funereal task—the depositing Mr. Shelley's ashes in the Tistaccian. You have no doubt heard the melancholy manner of his death.

"Respecting Keats Papers . . . they are only detached parts of Lamia—Isabella and . . . Tragedy . . . I have not yet seen Mr. Brown, or Mr. Hunt . . . I will send Keats' picture . . . do you have my Miniature of him engraved? . . . Tell me also what you know of George Keats. I have never heard one word of him since his brother's death . . ."

Accompanied by four portraits, three of Keats, one of which is a reproduction of "the lost portrait" described above. This reproduction was published by John Starke.

> ✦ *"I have a lovely portrait in colored crayons of the poet, his head leaning on his hand, with an inscription: 'John Keats by J. Severn, from life, found among my father's papers. Walter Severn, 1880."*—A.E.N., *A Magnificent Farce. This portrait is reproduced in the book just mentioned.*

[See illustration]


John Keats by J. Severn from life.
found among my fathers papers
with MS poetry by Keats & early
letters descriptive of the voyage
to Rome – [illegible] 1860

SEVERN'S "LOST PORTRAIT" OF KEATS

[Number 519]

The Most Moving and Spiritual Portrait of Them All
The Death-Bed Portrait of John Keats By Joseph Severn

»520« [KEATS, JOHN. JOSEPH SEVERN] • ORIGINAL WATERCOLOR PORTRAIT OF KEATS IN NEUTRAL WASH. 5⅛ by 4⅛ inches. Placed beneath glass in a sunken green mat, in a royal purple levant morocco case, richly gilt. [Rome, 1821]

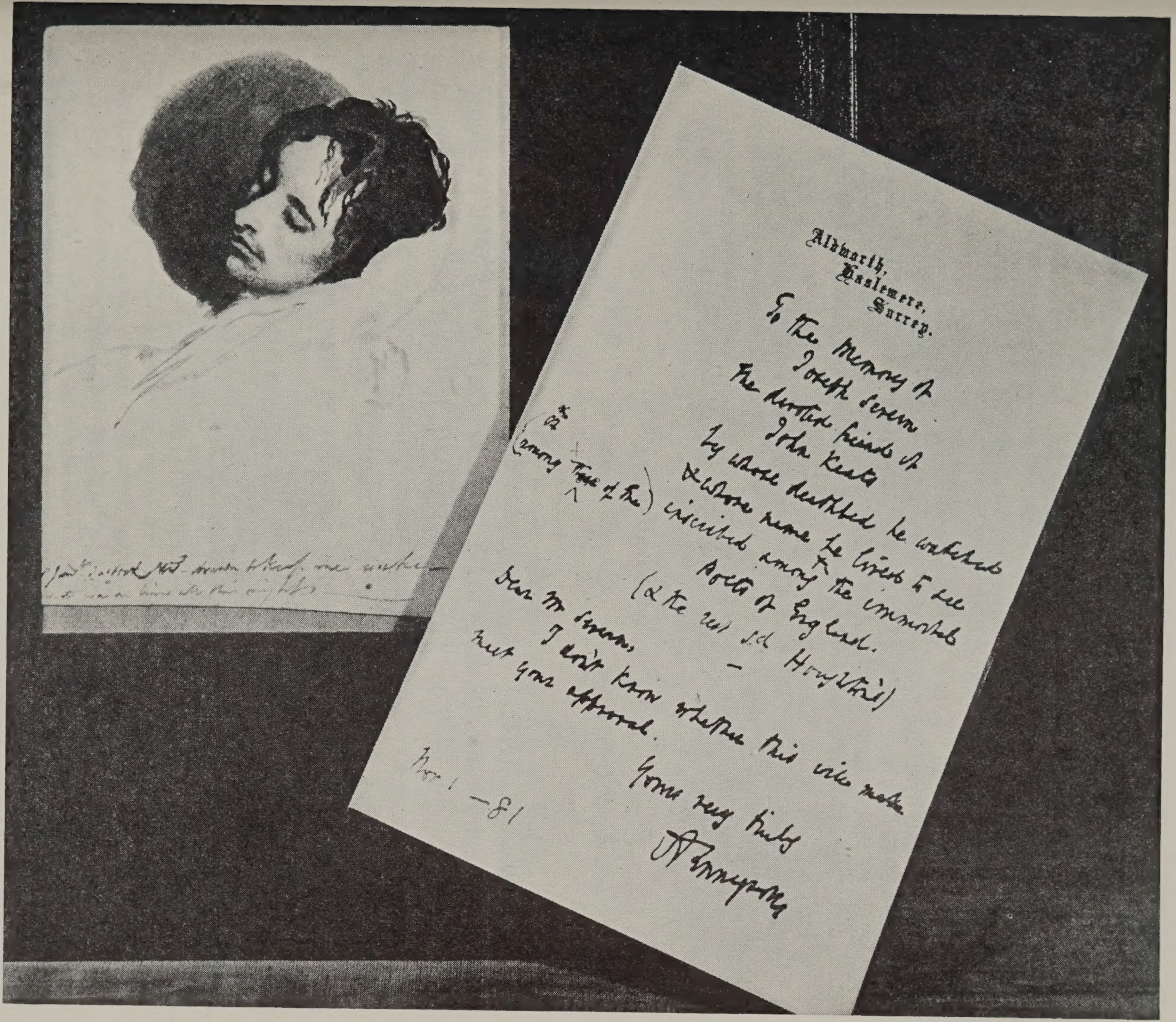
THE PORTRAIT OF PORTRAITS, BEING SEVERN'S SKETCH OF KEATS AS DEATH WAS APPROACHING. Quiet has settled over the troubled countenance and strands of wet hair lie disheveled upon the poet's forehead as his head rests upon the pillow. Only the head, focused against its shadow, is accentuated but Severn managed to impart not only power but great peace when he made this study of his beloved friend.

William Sharp, in a contribution to The Century Magazine entitled "The Portraits of Keats with Special Reference to Those by Severn" gives the following exceedingly fine and illuminating account: ... "No other portrait has so great an appeal as the lovely and pathetic likeness of Keats which Severn made during a long night vigil some three weeks before the end. This drawing has been severally spoken of as having been made the night before Keats's death, the early morning of the day of death, and the early morning following the afternoon of his decease. As a matter of fact, the original (though some of the reproductions are without it) has the inscription in Severn's writing, '28th January, 3 o'clock m'g. Drawn to keep me awake—a deadly sweat was on him all this night.'

"As to the actual day and hour of Keats's death there is bewildering discrepancy. The date has been given as the 28th, the 27th, the 24th, and the 23d of February, and the hour as the early morning, eleven in the forenoon, and about four in the afternoon. Any record of 'early morning of the 28th' is obviously a mistake arising from misapprehension as to the significance of Severn's 'Eve of Death' sketch—a confusion of January 28 and February 28. The mistake as to the 27th is due to the date at the head of Severn's famous fragmentary letter to Armitage Brown (27th) beginning, 'He is gone,' written four days subsequent to the decease. The inscription on the house in the Piazza di Spagna at Rome mentions February 24, and the same date is engraved on the tombstone. But there seems no reasonable doubt that this is simply the date of the registration of death. Keats died in Severn's arms, and Severn's statement (twice repeated in extant letters written at the time) is explicit. 'The death-summons,' he wrote, 'happened about half-past four on the afternoon of Friday, the 23rd' (and then follow the poignant, harrowing details). Again, in his fragmentary letter to Brown on Tuesday, the 27th, he writes 'On the 23rd, Friday, at half-past four, the approach of death came on ... [The death-agony] increased until eleven at night, when he gradually sank into death, so quiet that I still thought he slept.' It would seem, therefore, that the most definite assertions as to Keats's death having occurred in the early morning of the 24th, or at eleven in the forenoon of either the 23rd or 24th, must be set aside before information so explicit as that of the one witness of the poet's death, the friend whose ceaseless care and love had meant so much to Keats in those weeks of prolonged suffering since the January night or early morning of the famous 'Eve of Death' sketch. In a word, it would appear irrefutable now that Keats died about eleven o'clock on the night of Friday, February 23. The beautiful and moving story has often been told, and is familiar to all lovers of Keats. The drawing itself (which has several times been copied by others than Severn) is well known through reproductions. To look at this drawing, and know 'the bright falcon eyes' of the young poet closed at last, after so much bitterness and weariness and suffering, is to know one of the most poignant emotions afforded by literary history.

"I recollect Rossetti saying to me one night when we were talking of what we should like to have as personal keepsakes of the great dead, and when he had put aside Shakespeare [believed to be "The

[*Continued*



Aldworth,
Haslemere,
Surrey.

To the Memory of
Joseph Severn
the devoted friend of
John Keats
by whose deathbed he watched
& whose name he lived to see
inscribed among the immortal
Poets of England.
(among ~~those~~ 1st of the)
(& the rest à la Houghton's)
–

Dear Mr Severn,
I don't know whether this will meet your approval.

Yours very truly
A Tennyson

Nov 1 –81

THE DEATH BED PORTRAIT OF KEATS: NUMBER 520

Number 520—Concluded}

Dramatic Works of William Shakespeare" presented by Keats to Joseph Severn sold at these galleries in the G. A. Armour sale in 1937] and Dante [*vide* no. 510 in this catalogue] and Milton, that he would like to have for his own and keep by him the original of Drayton's famous sonnet, Severn's sketch of Keats on the eve of death . . ."

Inserted in the pocket in the front cover of the case is an A.L.s. by Alfred, Lord Tennyson. One p., 12mo, Aldworth, Haslemere, Surrey, November 1, 1881. With envelope addressed to Walter Severn, the son of the painter. The letter suggests an epitaph for the memorial of Severn at Keats's grave. Accompanied by an engraved portrait of Tennyson.

> ✦ *Mr. Newton, in his "A Magnificent Farce" reproduced this portrait and in the text states: ". . . The sketch reproduced is perhaps better known than any other portrait of Keats. It was at once recognized that Severn had caught the spiritual beauty of the poet as he lay dying, and the drawing becoming famous, several copies of the original were made; one of these is in the Keats-Shelley Memorial at Rome, and another may be seen in one of the great private libraries of New York.*
>
> *"My reproduction is made from the original drawing, which was secured by a well-known London bookseller some years ago at the dispersal of the effects of Walter Severn, the son of the artist who had retained it, and from which the several replicas were made. The faint wording beneath the sketch reads: '28 Jny. 3 o'clock Mng. drawn to keep me awake—a deadly sweat was on him all this night.' "*

[See illustration]

» 521 « [KEATS, JOHN] • ELIZABETH B. BROWNING. A.L. unsigned. 4 pp., 18mo, n.p., n.d. About 225 words to Benjamin Robert Haydon. With a stamped addressed envelope reading "Miss B. Barrett 50 Wimpole St," apparently in Keats, writing ✣ A.L.s. "*B. R. Haydon.*" 4 pp., 12mo, n.p., n.d. About 225 words to Elizabeth Barrett. Bound into a 4to, half morocco volume.

A LETTER DISPLAYING THE DEPTH OF FEELING which Elizabeth Barrett put into her letter when moved. This letter is addressed to the eminent painter Haydon famous for his "Christ's Entry into Jerusalem," "Napoleon Musing at Saint Helena," and other paintings. Miss Barrett is enthusiastic over a letter she had received from William Wordsworth, finally writing about Keats. The portion of her letter, relating to the great poet reads as follows: ". . . A friend of mine, that is, a friend on paper, for I correspond with him without having looked ever in his face, Mr. Horne the poet of Cosimo de Medici a true poet & most kind friend; knew Keats personally & has often written to me of him. 'The divine Keats' he calls him. Very divine and human & I am sorry that Professor Wilson, himself a man of genius, shd. have struck an unrighteous blow against Keats, and I was not aware of the fact until you told me. One dagger was enough, with its base quarterly plunge—one dagger and exhausted nature."

The letter written by the painter to Miss Barrett is descriptively told in the words of Colvin: ". . . By way of farewell to this ill-starred overweening half-genius, I add here the facsimile of a page from a letter he wrote to Elizabeth Barrett in 1834, describing a scene of rather squalid tragi-comedy which he and Keats had witnessed at Hunt's Hampstead cottage seventeen years before, and adding from memory a sketch of Keats's profile with an answer to his correspondent's conjecture that the poet's expression had been 'too subtle for the brush.' " This letter is embellished with three sketches of Keats's head in profile, two of which are canceled. The first page of this letter displaying the drawings is reproduced in Sidney Colvin's work *John Keats.*

»522« [KEATS, JOHN. OSCAR WILDE] • AUTOGRAPH MANUSCRIPT unsigned, entitled *"The Grave of Keats."* Small folio, about 100 words. Bound into a half morocco volume.

The poem comprises fourteen lines, and begins as follows:

> "Rid of the world's injustice, and his pain
> He rests at last beneath God's veil of blue
> Taken from life when life and love were new
> The youngest of the martyrs here is lain
> Fair as Sebastian, and as early slain . . ."

There are a few deletions and insertions by Wilde. Mr. Newton, in his *A Magnificent Farce* mentions the possession of this poem.

This is apparently the earliest draft of the sonnet. The name "Rome" appears at the end, indicating the place it was written, very likely at Keats' grave.

In the sixth line the word "nor" is crossed out and "or" is written above it. In the seventh line the words "sunlit" and "violets, poppies, daisies, dimmed with" are crossed out and the words "gentle violets weeping with the" are substituted. In the tenth line "lips since" are substituted for two other words crossed out. One whole line, the last, reading "And make it flourish as thy Basil-tree" is crossed out and "As Isabella did her Basil-tree" substituted. *Vide:* the reproduction of another manuscript as it appears in the Dean Sage, Haber, et Al. sale held at these galleries, November 13 and 14, 1935.

»523« KEATS, JOHN • A group of nine autograph letters, manuscripts, and a postcard [*vide infra*].

The following material is addressed to Walter Severn and others: A.Ms. by Lord Houghton, regarding the memorial. One p., 4to; A.Ms. by Sir Noel Paton, regarding the memorial. One p., 12mo; A.L.s. by D. G. Rossetti, regarding the memorial. 3 pp., 12mo, with envelope addressed to Walter Severn; A.L.s. by Benjamin Bailey, an early friend. 3 pp., 4to, Oxford, January 3, 1818 beginning *"I wrote Keats just last night . . ."*; postcard from Dante Gabriel Rossetti, signed *"D.G.R."*; A.L.s. by Leigh Hunt. Addressed to Major Calder Campbell, in regard to Keats. 2 pp., 8vo; A.L.s. by Thomas Hood, 2 pp., 8vo; A.L.s. by Arthur Severn, 4 pp., 12mo, regarding Keats; A.Ms. by Palgrave. One p., oblong 12mo, regarding the memorial to Keats.

> ✦ *Mr. Newton has written the following explanatory note on the fly-leaf: "After the death of Joseph Severn, the friend of Keats, in 1879, a movement was started seemingly by his son for a memorial and influential men in England were asked to submit suggestions for the inscription. A number of letters were sent to Arthur Severn and at his death these were disposed of together with his father's souvenir of the Poet. All the Keats material in my collection came from the Severn family and I have no reason to doubt its entire genuineness. A. Edward Newton. Oak Knoll. 14 March 1926."*

Keats' Poems. First Edition

»524« KEATS, JOHN • Poems. *Woodcut vignette bust of Spenser on the title-page.* 12mo, original boards, uncut; rebacked, no label, one cover loose, backstrip chipped, covers slightly rubbed or lightly stained. In a full levant morocco solander case. London, 1817

FIRST EDITION, IN THE ORIGINAL BOARDS, uncut, measuring 6⅞ by 4⅛ inches. With the half-title. The lower margin of two leaves of text show a tiny original paper defect.

Wordsworth's Copy of "Endymion"

» 525 « KEATS, JOHN • Endymion: A Poetic Romance. 8vo, original boards, uncut; rebacked, no label, covers slightly stained or rubbed, some leaves foxed. In a full citron levant morocco solander case. London, 1818

FIRST EDITION, IN THE ORIGINAL BOARDS. FIRST ISSUE, with the leaf bearing the one-line erratum. This copy also has the slip with the five-line errata. A tall copy, measuring 8 11/16 by 5 11/16 inches. The half-title in this copy displays the imprint "T. Miller, Printer, Noble street, Cheapside" on the verso. With 16 pp. of W. Simpkin and R. Marshall advertisements at the end. The 4 pp. of Taylor and Hessey's advertisements are not present.

WILLIAM WORDSWORTH'S COPY, inscribed by him on the front end-leaf (this leaf is loose): "Wm Wordsworth Rydal Mount May. 25." Inscribed in pencil in an unknown hand on the inner side of the front cover: "Bought at the Sale at Rydal Mount July 19th 1859."

Laid in the volume is an A.L.s. by Bertram Dobell, prominent London bookdealer, 1 p., 12mo. London, July 24, 1909. To A. Edward Newton. This letter concerns the present copy and reads: "I have pleasure in sending you the first edition of Keats's Endymion—the copy formerly in the possession of the Poet Wordsworth. The authenticity of the inscription and the former ownership I can confidently guarantee. It was bought at the sale of Wordsworth's library, July 19th 1859, by its former owner."

» 526 « KEATS, JOHN • Lamia, Isabella, The Eve of St. Agnes, and Other Poems. 12mo, later linen-backed boards and label, wholly uncut; one hinge slightly cracked, and end-papers slightly time-discolored or slightly stained. In a full mottled calf solander case. London, 1820

FIRST EDITION, WHOLLY UNCUT, measuring 7 by 4 3/16 inches. With the half-title and the 8 pp. of Taylor and Hessey's advertisements at the end.

The present copy has been recased and bound in later covers of linen and boards. The label is not original as it displays the reading "Lamia Isabella &c" and the date "1820," instead of "Lamia, Isabella &c. 7s.6d" as found in the original and correct label.

» 527 « KEATS, JOHN • Letters of John Keats to Fanny Brawne, written in the Years MDCCCXIX and MDCCCXX and now given from the Original Manuscripts with Introduction and Notes by Harry Buxton Forman. *With 2 portraits and a facsimile.* 12mo, original cloth, uncut; covers slightly stained and puckered, inner hinges cracked, and some slight foxing in the text. London, 1878

FIRST EDITION. Edward Fitzgerald's copy, inscribed by him on the front end-leaf: "Edward Fitzgerald February 1878."

» 528 « KEATS, JOHN • The Poems of John Keats. [Edited by Charles S. Holmes.] *With decoration by Charles Ricketts.* 2 vols., 8vo, full green levant morocco, sides gilt tooled with all-over pattern of flowers and vines, backs with similar decorations; doublures and fly-leaves of green levant morocco, gilt tops, uncut, by ZAEHNSDORF. [London: Vale Press, 1898]

ONE OF 217 COPIES. In a handsome binding. With the Ernest G. Mocatta and Willis Vickery bookplates.

» 529 « KEATS, JOHN • John Keat's Unpublished Poem to his Sister Fanny, April, 1818. *Facsimile.* Square 8vo, original vellum-backed cloth.

Boston: Bibliophile Society, 1909

ONE OF 489 COPIES ON VELLUM.

» 530 « KELLY, FRANCES M. • A.L.s., 6 pp., small 4to, about 750 words. [London] November 23, 1816. To the Sub-Committee of the Drury Lane Theatre. Laid in a small 4to half morocco volume.

A long and interesting letter by Miss Kelly in which she complains of the treatment she has been subjected to during her season at the Drury Lane Theatre:

"The systematical ill conduct which has been adopted towards me during the whole of the present season at Drury Lane Theatre, has been so obviously designed to wound my feelings, to degrade me in my profession, & to overthrow the fair prospects of advantage which I had a right to expect from the exercise of whatever little interest it has pleased Heaven to bestow upon me . . ."

Charles Lamb was a great friend and admirer of Miss Kelly and at one time proposed marriage to her.

» 531 « KELMSCOTT PRESS • WILLIAM MORRIS. The Story of the Glittering Plain. *Woodcut border.* 8vo, original full vellum, uncut, leather ties. In a cloth slip case. [Hammersmith, 1891]

ONE OF 200 COPIES. Presentation copy from the author, inscribed on a fly-leaf "To William Harcourt Hooper from William Morris. May 16, 1891."

» 532 « KELMSCOTT PRESS • WILLIAM MORRIS. The Defence of Guenevere. *Woodcut border.* 8vo, full original limp vellum, uncut, with ties. In a foliated cloth slip case. [Hammersmith, 1892]

ONE OF 300 COPIES.

» 533 « KELMSCOTT PRESS • JOHN RUSKIN. The Nature of Gothic: A Chapter of The Stones of Venice. *Woodcut border, initials, and illustrations.* 8vo, original full vellum, uncut, with ties. [Hammersmith, 1892]

ONE OF 500 COPIES. With the Carl Edelheim bookplate.

» 534 « KELMSCOTT PRESS • J. W. MACKAIL. Biblia Innocentium: being the story of God's chosen people before the coming of Our Lord Jesus Christ upon earth, written anew for Children by J. W. Mackail. *Fine woodcut initials, and decorative woodcut border.* 8vo, original vellum, uncut, with ties. In a foliated cloth slip case. [Hammersmith, 1892]

ONE OF 200 COPIES. With the Carl Edelheim bookplate.

» 535 « KELMSCOTT PRESS • The History of Godefrey of Boloyne. [Edited by H. Halliday Sparling.] *Printed in Troy type, in red and black, woodcut borders.* 4to, full original limp vellum, uncut, with ties. [Hammersmith, 1893]

ONE OF 300 COPIES. With the Carl Edelheim bookplate.

» 536 « KELMSCOTT PRESS • WILLIAM MORRIS. Gothic Architecture. *Printed in Golden type in red and black.* 16mo, original linen-backed boards, uncut. [Hammersmith, 1893]

ONE OF 500 COPIES. The first book printed at the Kelmscott Press in this size. One of only two works issued by the Kelmscott Press without ties.

» 537 « KELMSCOTT PRESS • GEORGE CAVENDISH. The Life of Thomas Wolsey. *Printed in Golden type.* 8vo, full original limp vellum, uncut, with ties. In blue cloth slip case. [Hammersmith, 1893]

ONE OF 250 COPIES. With the Carl Edelheim bookplate.

» 538 « KELMSCOTT PRESS • DANTE G. ROSSETTI. Hand and Soul. *Printed in Golden type, in red and black, woodcut title-page and border.* 16mo, original vellum, uncut; soiled. [Hammersmith, 1895]

ONE OF 300 COPIES. One of only two works issued by the Kelmscott Press without ties.

» 539 « KELMSCOTT PRESS • 16 specimen leaves of Chaucer's Works. *With 3 illustrations and woodcut borders on some pages after designs by Edward Burne-Jones.* Folio, loose in a board portfolio, linen-hinged flaps, lettered on front cover. [Hammersmith, 1896]

ATTRACTIVE SPECIMEN LEAVES. Very rare. These leaves comprise pp. 1-16 and 65-80 of the Kelmscott Press masterpiece "The Works of Geoffrey Chaucer."

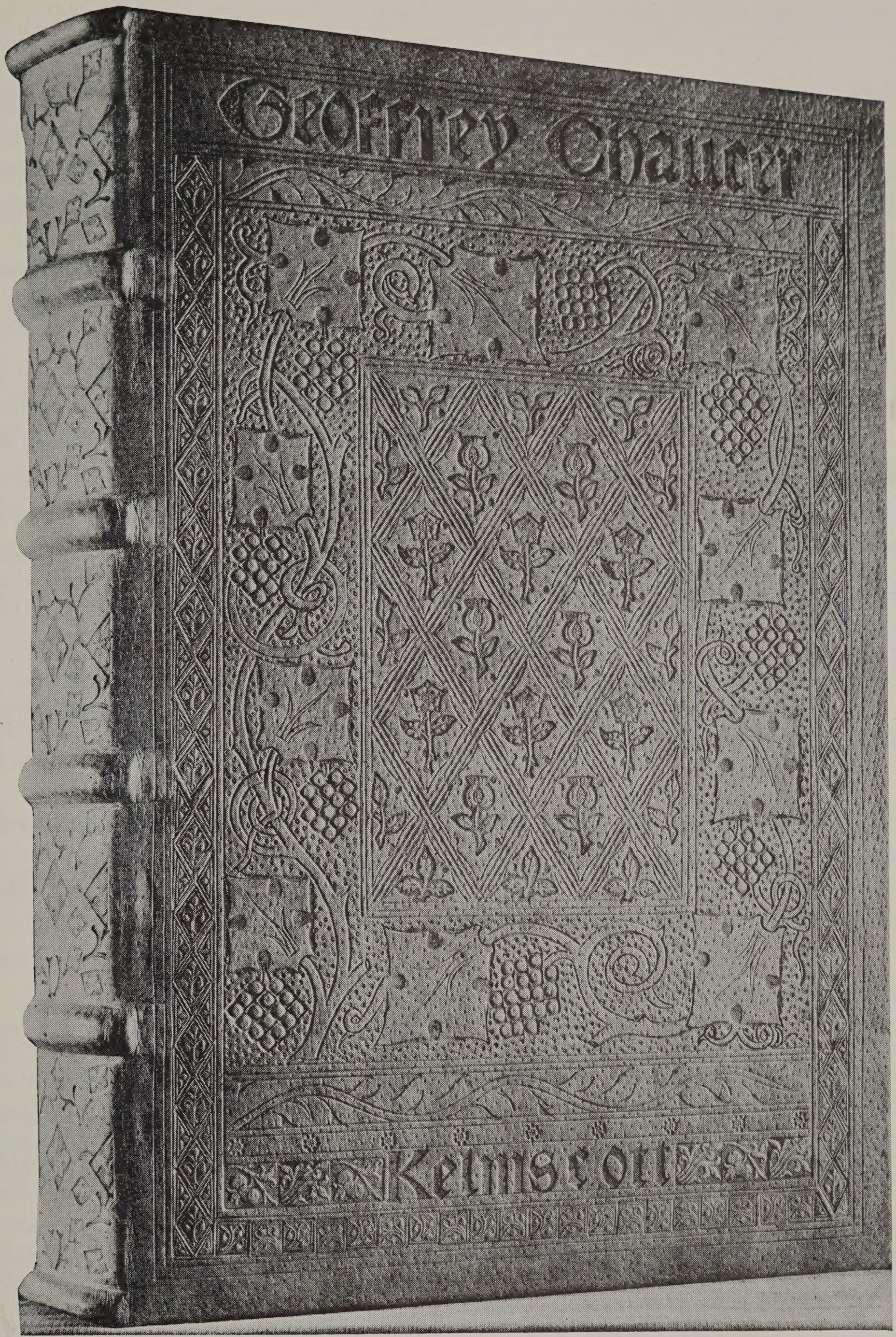
Full White Stamped Pigskin

» 540 « KELMSCOTT PRESS • GEOFFREY CHAUCER. The Works of Geoffrey Chaucer. *Printed in Chaucer and Troy types, in red and black, with woodcut borders, initials and woodcut illustrations designed by Sir Edward Burne-Jones.* Folio, full white pigskin, elaborately tooled in blind, silver clasps, gilt over rough edges, by THE DOVES BINDERY. In a cloth folding box. [Hammersmith, 1896]

ONE OF 425 COPIES. THIS IS ONE OF 48 COPIES WHICH WERE SPECIALLY BOUND IN WHITE PIGSKIN WITH DESIGNS AND LETTERS AFTER WILLIAM MORRIS.

THE MASTERPIECE OF THE KELMSCOTT PRESS, and an outstanding achievement in the art of typography. The type was designed by William Morris, the work on it extending over a period of nearly two years. Morris designed the woodcut border around the Burne-Jones illustrations.

[See illustration]


Geoffrey Chaucer
Kelmscott

THE OUTSTANDING ACHIEVEMENT OF THE KELMSCOTT PRESS

[Number 540]

» 541 « KELMSCOTT PRESS • The Floure and the Leafe. *Printed in Troy type, with note and colophon in Chaucer type, in red and black.* 8vo, original linen-backed boards, uncut. [Hammersmith, 1896]

ONE OF 300 COPIES. Tipped on the fly-leaf is an A.L.s. by S. C. Cockerell, 1 p., 8vo, Aug. 13, 1897, written on a Kelmscott Press letter-head, addressed to Mr. Carl Edelheim, informing him of the sale of William Morris's library, etc. Pasted on the inside of front cover is an autograph signature of William Morris. With the Carl Edelheim bookplate.

» 542 « KELMSCOTT PRESS • WILLIAM MORRIS. A Note by William Norris on his Aims in Founding the Kelmscott Press. Together with a Short Description of the Press by S. C. Cockerell.... *Printed in Golden, Troy, and Chaucer types, in red and black, woodcut border and illustration designed by Sir Edward Burne-Jones.* 8vo, linen-backed boards, uncut. [Hammersmith, 1898]

ONE OF 525 COPIES. The last book printed at the Kelmscott Press. Laid in the volume are three advertisements issued by the press to advertise their works. Tipped in is the original bill, printed at the Kelmscott Press, for the volume.

» 543 « KEMBLE, JOHN P. • Fugitive Pieces. 12mo, half brown morocco. York, 1780

THE RARE FIRST EDITION.

» 544 « KENT, HENRY W. • Bibliographical Notes on One Hundred Books Famous in English Literature. Royal 8vo, vellum back and corners, uncut. New York: The Grolier Club, 1903

ONE OF 305 COPIES.

The Fine Hoe-Robinson-Chew Copy

» 545 « KILLIGREW, THOMAS • Comedies, and Tragedies. Written by Thomas Killigrew, Page of Honour to King Charles the First. And Groom of the Bed-Chamber to King Charles the Second. *Frontispiece portrait by Faithorne after Sheppard, with the escutcheon finished.* Small folio, full blue levant morocco, gilt paneled sides and back, gilt edges, by PRATT. London, 1664

A SPLENDID COPY OF THE FIRST EDITION. Believed to be on Large Paper, measuring 12⅜ by about 7⅝ inches. The different plays have separate title-pages, with the date 1664, except "Claricilla," which is dated 1664, and "The Prisoners," which has two title-pages, one dated 1663, and the other, 1664. Some copies have the title "Claricilla" dated 1663. Both of these plays were first published in 1641.

Inserted is a portrait of the author showing him leaning on his hand in meditation, with his monkey by his side, similarly preoccupied. There is no imprint.

With the Robert Hoe, C. F. Robinson, and Beverly Chew bookplates.

✦ *Laid in the volume is a facsimile of the frontispiece on which Mr. Newton has inscribed at the foot: "Beverly Chew once told me this was the finest portrait in any book. A. Edward Newton."*

» 546 « [KING, WILLIAM] • The Toast. An Heroick Poem in Four Books. Written originally in Latin, by Frederick Sheffer: now done into English, and illustrated with Notes and Observations. *With engraved frontispiece, by Baron after Gravelot.* 4to, full old red morocco, sides elaborately gilt tooled; front cover loose.

Dublin: Printed. London: Reprinted in the Year MDCCXXXVI

A violent satire against the Countess of Newburgh, occasioned by a lawsuit which Dr. King had about an estate in Galway to which he laid claim. The frontispiece by Gravelot represents Lord Carteret displaying her Ladyship's charms to Apollo. With the Carl Edelheim bookplate, and a heraldic bookplate.

» 547 « KINGSLEY, CHARLES • Two Years Ago. 3 vols., 12mo, original blue cloth; inner hinges cracked, covers slightly worn or stained.

Cambridge, 1857

FIRST EDITION. With the A. Dennistoun bookplate.

» 548 « KIPLING, RUDYARD • A.L.s. 4 pp., 12mo, about 650 words. Rock House, Maidencombe, St. Marychurch, October 21, 1896. To J. R. Nourse. With portrait. Tipped in a small 4to half morocco volume.

AN INTERESTING LETTER by Kipling in which he gives a long account of the place he has rented: "... We have hired a stone house overlooking the sea. It is very like 'Naulakha' in the way it stands and is almost as quiet. We have an orchard, and two gardens and a big greenhouse and a little meadow not much bigger than a pocket handkerchief ..." With envelope.

"Schoolboy Lyrics"—in the Original Wrappers

» 549 « KIPLING, RUDYARD • Schoolboy Lyrics. 16mo, original brown printed wrappers; backstrip slightly chipped, and back wrapper slightly stained. In a full crimson morocco slip case.

Lahore: Printed at "The Civil and Military Gazette" Press, 1881

THE EXCESSIVELY RARE FIRST EDITION of the author's first book.

PRESENTATION COPY FROM KIPLING'S FATHER, inscribed on the title-page: "To F. Haden Cope from J. L. Kipling." It is thought that about 50 copies of this little book were privately printed by J. L. Kipling while his son was away at school in England. About half were issued in brown printed wrappers, about half in plain white, the latter measuring one inch taller than those in the above wrappers. Mrs. Flora V. Livingston states that the brown wrappers were an afterthought. At the top of the title-page is the printed notation: "(Printed for private circulation only)."

» 550 « [KIPLING, RUDYARD] • Echoes. By Two Writers. Square 16mo, original printed wrappers; back wrapper and backstrip supplied, and three or four very small defects in the front wrapper. In a half blue morocco slip case.

Lahore: "The Civil and Military Gazette" Press [1884]

THE RARE FIRST EDITION of Kipling's second earliest publication in book form. There are thirty-nine poems in this volume, mainly parodies or imitations of the style of famous poets, of which thirty-two are ascribed to Kipling and seven to his sister Beatrice. The wrappers were designed by Kipling's father.

"Uncut, with Flap, the Only Copy I Have Ever Seen in This Condition. A.E.N."

» 551 « KIPLING, RUDYARD • Departmental Ditties and Other Verses. Tall narrow 8vo, with flap, and red tape; backstrip chipped, and flap very slightly defective in several places. In a half red morocco slip case.

Lahore: The Civil and Military Gazette Press, 1886

UNCUT COPY OF THE FIRST EDITION, WITH THE FLAP, AND THE VERY RARE STRIP OF RED TAPE. This copy measures 11 1/16 by 4½ inches, while the ordinary copies measure about 10 7/16 by 4 1/16 inches. There is no opening for the tape in the flap of this copy.

THIS IS BELIEVED TO BE A PROOF COPY AND IS POSSIBLY UNIQUE IN THIS STATE. The tape runs through two holes at the back and is tied at the center. The first leaf "Contents" was apparently never bound in the present set-up, its place being take by the poem "Possibilities" which precedes "The Mare's Nest" at the back of the volume in the correctly bound copies.

✦ *Laid in the volume is the following autograph note by Mr. Newton: " 'Uncut, with flap,' the only copy I have ever seen in this condition, assembled probably before the title-page {meaning the leaf of contents} was decided upon.* A.E.N."

» 552 « KIPLING, RUDYARD • Departmental Ditties and Other Verses. Tall narrow 8vo, with flap; wrappers somewhat spotted and a few small repairs in fold of flap. In a cloth folder.

Lahore: The Civil and Military Gazette Press, 1886

FIRST EDITION. With the flap practically intact. The red tape noted by Mrs. Flora V. Livingston, is not present.

A Presentation Copy

» 553 « KIPLING, RUDYARD • Wee Willie Winkie and Other Child Stories. 8vo, original wrappers; rebacked, wrappers laid down and slightly repaired in two or three places, and the leaf of advertisements at the front repaired. In a full crimson levant morocco solander case. Allahabad [1888]

FIRST EDITION. No. 6 of A. H. Wheeler & Co's Indian Railway Library. The front wrapper of this work was retouched or reengraved a number of times. The present copy has the title in the simpler type, the flower vertical, periods after the "A. H." before "Wheeler," and the imprint "Mufid i am Press Lahore" in the smaller type. The wrapper is thus identical with that reproduced by Mrs. Flora V. Livingston.

AN EXTREMELY INTERESTING ASSOCIATION VOLUME. Presentation copy from the author, inscribed on the title-page: "To Michael's Mother from Aunt Georgie's nephew: In memory of many kindnesses. June: 89."

"Aunt Georgie" was Lady Burne-Jones, sister to Kipling's mother; her "nephew," of course, being Kipling himself. It is presumed that "Michael's Mother" was Lucy Madox Brown Rossetti, the wife of William Michael Rossetti. Because of the intimacy between the Rosetti and Burne-Jones families, it was a naturally thoughtful act on Kipling's part to have presented his book to her with this delightfully worded inscription.

[See illustration]

To Michael's Mother.
from
Aunt Georgie's nephew:
In memory of many Kindnesses.
June: 89.

Wee Willie Winkie

AND OTHER CHILD STORIES.

BY

RUDYARD KIPLING.

PUBLISHED BY
Messrs. A. H. WHEELER & CO.,
ALLAHABAD.

A PRESENTATION COPY FROM THE AUTHOR

[Number 553]

» 554 « KIPLING, RUDYARD • Plain Tales from the Hills. 12mo, original sage green decorated cloth; covers and end-leaves somewhat stained; joints weak. In a cloth folding case. Calcutta, 1888

FIRST EDITION. With the earliest form of J. L. Kipling's cover design, 32 pp. of advertisements at the back, dated Calcutta, December, 1887. The numerals on p. 192 are at the inner edge of the page in this copy. With the blank leaf preceding the half-title.

» 555 « KIPLING, RUDYARD • Plain Tales from the Hills. 12mo, original sage green decorated cloth; inner hinges cracked, some stains on covers, small piece torn from the front end-leaf, small restoration in the half title-leaf. Calcutta, 1888

FIRST EDITION. With the earliest form of J. L. Kipling's cover design, 32 pp. of advertisements at the back, dated Calcutta, December, 1887. The numerals on p. 192 are in their proper place in this copy. With the blank leaf preceding the half-title. With the Hettie Gray Baker bookplate.

» 556 « KIPLING, RUDYARD • The Story of the Gadsbys. A Tale without a Plot. 8vo, three-quarter blue levant morocco, gilt top, original wrappers bound in, by ROOT. Allahabad [1888]

FIRST EDITION. No. 2 of A. H. Wheeler & Co's Indian Railway Library. The bound in wrappers are in the second state, with the mountains on the left retouched.

» 557 « KIPLING, RUDYARD • The Phantom 'Rickshaw and Other Tales. 8vo, original wrappers; backstrip lacking. In a cloth folding case. Allahabad [1889]

FIRST EDITION. No. 5 of A. H. Wheeler & Co's Indian Railway Library. Two plates were apparently engraved from the same design, and used on the wrappings of both the first and the second editions. The front wrapper of the present copy has the apostrophe before the word "Rickshaw" and periods after "A. H." before "Wheeler"; and imprint reads "Mayo School of Art Lahpre Mufid i am Press Lahore."

» 558 « KIPLING, RUDYARD • The City of Dreadful Night. 8vo, original wrappers; rebacked, small tear in the back wrapper, and slight discoloration of the wrappers. In a half red morocco slip case. Allahabad, 1891

SECOND EDITION. The suppressed first edition is excessively rare. Efforts were made to suppress the present edition.

» 559 « KIPLING, RUDYARD • Letters of Marque. 8vo, original cloth; one inner hinge cracked, and covers slightly stained. Allahabad, 1891

FIRST EDITION. ONE OF 1,000 COPIES. This work was suppressed by the author. This is one of the copies with the two rubber stamps on the front end-leaf. With the John Quinn bookplate.

» 560 « KIPLING, RUDYARD • The Jungle Book, 1894 ✣ The Second Jungle Book, 1895. *Both works illustrated.* Together 2 vols., 12mo, original cloth, gilt edges; some small faint stains on the covers, one inner hinge of one volume slightly cracked, slight foxing in text. In a cloth slip case. London, 1894-5

FIRST EDITIONS.

» 561 « KIPLING, RUDYARD • The Second Jungle Book. *Illustrated by J. Lockwood Kipling.* 12mo, original cloth, gilt edges; one inner hinge slightly cracked. London, 1895

FIRST EDITION. With the initials "RT" on the front end-leaf.

» 562 « KIPLING, RUDYARD • 'Captains Courageous.' *Illustrated by I. W. Taber.* 12mo, original cloth, gilt edges; shaken in binding, covers slightly stained, slight foxing in text. London, 1897

FIRST ENGLISH EDITION.

» 563 « KIPLING, RUDYARD • 'Captains Courageous.' *Illustrated by I. W. Taber.* 12mo, original cloth, gilt edges, with the dust jacket; the jacket is slightly defective. In a cloth slip case. London, 1897

FIRST ENGLISH EDITION. A splendid copy, with the exception of a slight crease in the back cover, and some slight foxing in the text.

» 564 « KIPLING, RUDYARD • Stalky & Co. 12mo, original cloth, gilt top; covers faintly discolored. London, 1899

FIRST EDITION.

» 565 « KIPLING, RUDYARD • With Number Three, Surgical & Medical, and New Poems. 12mo, original wrappers; small piece chipped from the foot of the backstrip, wrappers slightly spotted, blank leaf lacking at the front, and the blank leaf at the back slightly torn and slightly spotted. In a cloth folding case. Santiago de Chili, 1900

FIRST EDITION.

» 566 « KIPLING, RUDYARD • Just So Stories for Little Children. *Illustrated by the author.* Small 4to, original decorated cloth, with the dust jacket; the jacket is slightly defective. In a morocco-edged cloth slip case. London, 1902

A SUPERB COPY OF THE FIRST EDITION, with the lettering and designs on the covers practically intact. Scarce with the dust jacket.

» 567 « KIPLING, RUDYARD • Just So Stories for Little Children. *Illustrated by the author*. Small 4to, original decorated cloth. In a morocco-edged cloth slip case. London, 1902

FIRST EDITION. A CHOICE COPY, with the exception of a few very small faint signs of rubbing on the back. The lettering and designs on the covers are practically intact.

» 568 « KIPLING, RUDYARD • The Army of a Dream. 12mo, original wrappers. In a cloth folder. London, 1905

FIRST ENGLISH SEPARATE EDITION.

» 569 « KIPLING, RUDYARD • The Fringes of the Fleet. 6 parts, 12mo, original wrappers. In a morocco-backed cloth folding case. Garden City, 1915

FIRST EDITION. One of a small number printed to obtain copyright.

» 570 « KIPLING, RUDYARD • The New Army in Training. Square 16mo, original wrappers. In a cloth folding case. London, 1915

FIRST COLLECTED EDITION.

» 571 « KIPLING, RUDYARD • Kipling's Advice to "The Hat" In Response to an Appeal from An Old Timer of Medicine Hat, Alberta. 12mo, original decorated wrappers, uncut. In a cloth folder. N.p. [1922]

FIRST EDITION.

» 572 « KIPLING, RUDYARD • Kipling's Advice to "The Hat" In Response to an Appeal from An Old-Timer Of Medicine Hat, Alberta. 12mo, original decorated wrappers, uncut, unopened. In a cloth folder. N.p. [1922]

FIRST EDITION.

» 573 « KIPLING, RUDYARD • Something of Myself for my Friends Known and Unknown. *Portrait*. 12mo, original cloth, gilt top. London, 1927

FIRST EDITION.

» 574 « [KIPLING, RUDYARD] • FLORA V. LIVINGSTON. Bibliography of the works of Rudyard Kipling. *Facsimiles*. 8vo, original cloth-backed boards, uncut. New York, 1927

ONE OF 55 COPIES ON LARGE PAPER, signed by the author. With an autograph presentation inscription by Jerome Kern to Mr. Newton on the front end-leaf.

» 575 « [KIPLING, RUDYARD] • Catalogue of the Works of Rudyard Kipling exhibited at the Grolier Club ✣ A Summary of the work of Rudyard Kipling, including items ascribed to him (Chandler). *Portrait.* Together 2 vols., 8vo, original linen-backed boards, gilt tops, uncut.

New York: Grolier Club, 1930

EACH WORK IS ONE OF 325 COPIES.

» 576 « [KIPLING, RUDYARD] • Introduction by Ellis Ames Ballard to a Summary of the Works of Rudyard Kipling. Including Items ascribed to him. Compiled by Lloyd H. Chandler. Royal 8vo, original cloth-backed boards, uncut.

Philadelphia: Privately Printed, 1930

ONE OF 20 COPIES. Presentation copy from Ellis Ames Ballard, with autograph inscription on the limitation page.

» 577 « [KIPLING, RUDYARD] • ELLIS A. BALLARD. Catalogue Intimate mate and Descriptive of my Kipling Collection. *Portraits and facsimiles.* 8vo, full original vellum, gilt top, uncut. In a board slip case.

Philadelphia: Privately Printed, 1935

ONE OF 120 COPIES. Presentation copy from Ellis A. Ballard, with autograph inscription on the limitation page.

» 578 « KIPLING, RUDYARD • An Almanac of Twelve Sports. By William Nicholson. Words by Rudyard Kipling. *Colored illustrations.* 4to, original cloth-backed boards; covers slightly stained, and slightly rubbed. New York, n.d.

» 579 « KIPLING, RUDYARD • In Black and White. 8vo, original wrappers; backstrip split, small wrapper defects. In a cloth folder. Allahabad, n.d.

» 580 « KIPLING, RUDYARD • The Writings in Prose and Verse of Rudyard Kipling. Vols. I-XVIII only. *Frontispieces.* 18 vols., 8vo, cloth, gilt tops, uncut; bindings soiled, light foxing of some title-pages.

New York: Charles Scribner's Sons, 1899-1900

OUTWARD BOUND EDITION.

» 581 « KNIGHT, JOSEPH • Pipe and Pouch. The Smoker's Own Book of Poetry. *Frontispiece.* 12mo, full brown calf, lettered on back, gilt edges; slightly rubbed. Boston, 1895

ONE OF 250 COPIES of this compilation.

» 582 « KOEHLER, S. R. • A Chronological Catalogue of the Engravings, Dry-Points and Etchings of Albert Dürer. *Reproductions.* 4to, original cloth, uncut. New York: Grolier Club, 1897

ONE OF 400 COPIES ON HOLLAND PAPER.

"Dream-Children"

"The Golden Crown of My Lamb Collection"—A.E.N.

» 583 « LAMB, CHARLES • AUTOGRAPH MANUSCRIPT of "Dream-Children; a reverie," signed "Elia," about 1,800 words, written on 2 pp., folio. Bound in a full blue levant morocco volume, by RIVIERE.

AUTOGRAPH MANUSCRIPT OF LAMB'S EXQUISITE ESSAY, consisting of over 1,800 words. With a number of autograph corrections by the author.

"Dream-Children" appears as the twentieth essay [pp. (230-)7] in the First Edition of *Elia,* London 1823.

"By many admirers of Charles Lamb this famous essay is considered the most beautiful of his writings, and it is certainly one of the most pathetic and self-revealing. 'Dream-Children' first appeared in the *London Magazine* for January, 1822, soon after the death of Lamb's brother John.

"Canon Ainger says: 'Inexpressibly touching, when we have learned to penetrate the thin disguise in which he clothes them, are the hoarded memories, the tender regrets, which Lamb, writing by his lonely hearth, thus ventured to commit to the uncertain sympathies of the great public . . . And there is something of the magic of genius, unless, indeed, it was a burst of uncontrollable anguish, in the revelation with which the dream ends.

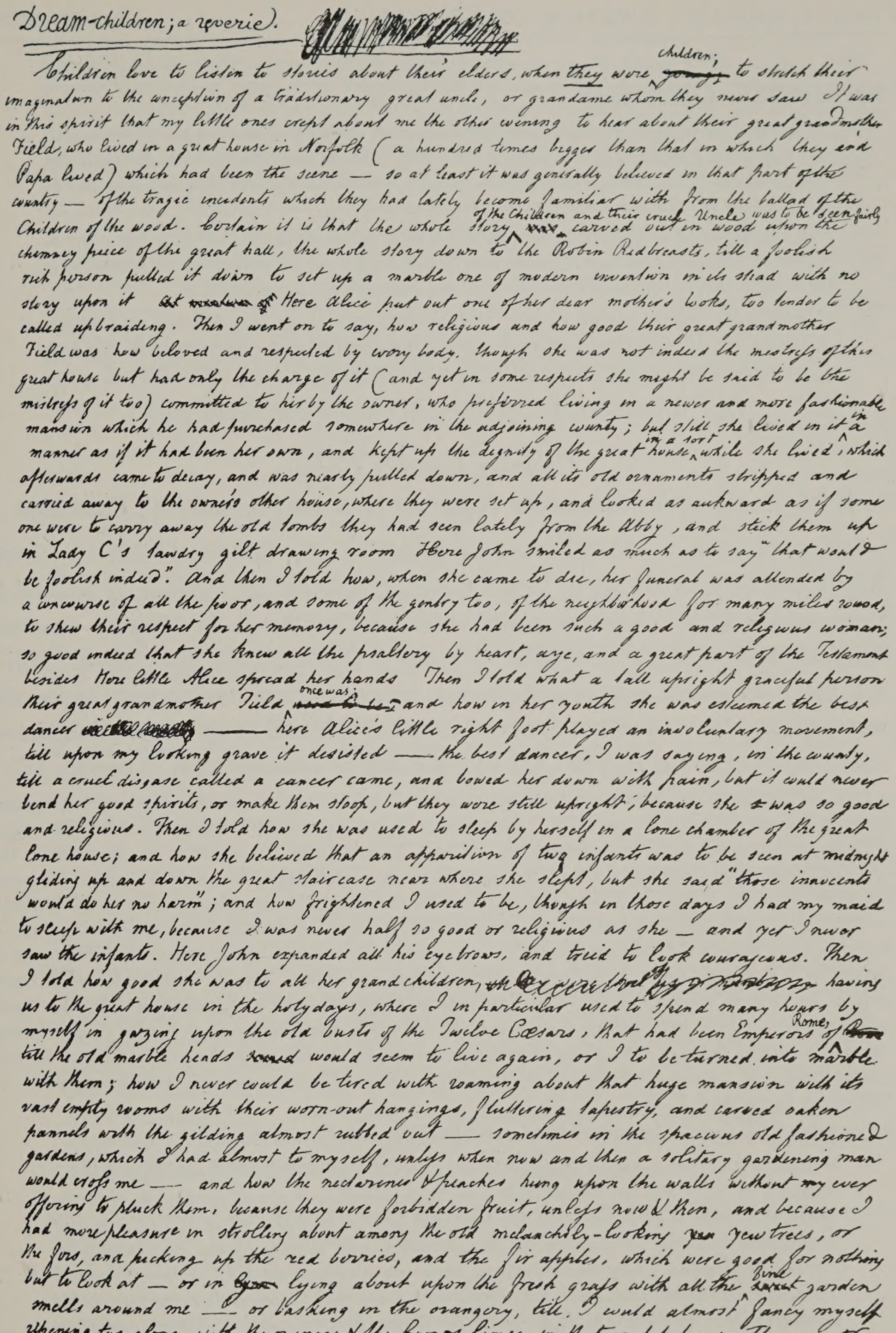
"In the present manuscript, the last sentence, in which is described the ending of the dream, is the only passage in the essay which has been erased and entirely rewritten.

"Alice the mother of the 'Dream Children,' is identified as Ann Simmons, Lamb's early love. She married a pawnbroker named Bartram; hence the reference in the essay: 'The children of Alice call Bartram father."—Harry B. Smith, "A Sentimental Library."

Laid in the volume is an A.L.s. (initials) by Sir James M. Barrie to E. V. Lucas in reference to "Dream-Children," 1 p., 12mo. Adelphi Terrace House, Strand, [London] June 23, 1933. The letter reads: "I am much beholden for the Dream Children quite the nicest gift I am likely to get for a long time. I am bedded with cold which is yielding to treatment and I lie here re-reading it & thinking of it and it brings me nearer to him. These are the two most golden pages I have ever held in my hand." From the Harry B. Smith collection.

> ✦ *"Truth compels me to say that the original manuscript of Lamb's exquisite essay, 'Dream-Children,' is a more valuable possession, but it was in this little volume, published by Moxon, that I first learned to know and love the author 'who wrote for antiquity,' he said, and, as Mr. E. V. Lucas remarked, 'has become more and more a writer treasured by posterity.'. . .*
>
> *"But delightful essay as 'The Benchers' is, none have the whimsical, emotional, and tender charm of 'Dream-Children.' Never before, at least not since the Elizabethans, has the English language been spun into finer fabric than in this essay, especially the last paragraph. Its writing gave Lamb some concern: it is the only paragraph he had occasion to blot. It was written in Lamb's golden year, and the original manuscript of this essay is the golden crown of my Lamb collection, which is not a mean one . . .*

[Continued



Dream-children; a reverie). [illegible]

Children love to listen to stories about their elders, when they were ~~young~~ children; to stretch their imagination to the conception of a traditionary great uncle, or grandame whom they never saw. It was in this spirit that my little ones crept about me the other evening to hear about their great grandmother Field, who lived in a great house in Norfolk (a hundred times bigger than that in which they and Papa lived) which had been the scene — so at least it was generally believed in that part of the country — of the tragic incidents which they had lately become familiar with from the ballad of the Children of the wood. Certain it is that the whole story of the Children and their cruel Uncle was to be ~~seen~~ fairly carved out in wood upon the chimney piece of the great hall, the whole story down to the Robin Redbreasts, till a foolish rich person pulled it down to set up a marble one of modern invention in its stead with no story upon it [illegible] Here Alice put out one of her dear mother's looks, too tender to be called upbraiding. Then I went on to say, how religious and how good their great grandmother Field was how beloved and respected by every body, though she was not indeed the mistress of this great house but had only the charge of it (and yet in some respects she might be said to be the mistress of it too) committed to her by the owner, who preferred living in a newer and more fashionable mansion which he had purchased somewhere in the adjoining county; but still she lived in it in a manner as if it had been her own, and kept up the dignity of the great house in a sort while she lived, which afterwards came to decay, and was nearly pulled down, and all its old ornaments stripped and carried away to the owner's other house, where they were set up, and looked as awkward as if some one were to carry away the old tombs they had seen lately from the Abby, and stick them up in Lady C's tawdry gilt drawing room. Here John smiled as much as to say "that would be foolish indeed". And then I told how, when she came to die, her funeral was attended by a concourse of all the poor, and some of the gentry too, of the neighbourhood for many miles round, to shew their respect for her memory, because she had been such a good and religious woman; so good indeed that she knew all the psaltery by heart, aye, and a great part of the Testament besides. Here little Alice spread her hands. Then I told what a tall upright graceful person their great grandmother Field ~~was to be~~ once was; and how in her youth she was esteemed the best dancer [illegible] —— here Alice's little right foot played an involuntary movement, till upon my looking grave it desisted —— the best dancer, I was saying, in the county, till a cruel disease called a cancer came, and bowed her down with pain, but it could never bend her good spirits, or make them stoop, but they were still upright, because she was so good and religious. Then I told how she was used to sleep by herself in a lone chamber of the great lone house; and how she believed that an apparition of two infants was to be seen at midnight gliding up and down the great staircase near where she slept, but she said "those innocents would do her no harm"; and how frightened I used to be, though in those days I had my maid to sleep with me, because I was never half so good or religious as she — and yet I never saw the infants. Here John expanded all his eyebrows, and tried to look courageous. Then I told how good she was to all her grandchildren, [illegible] having us to the great house in the holydays, where I in particular used to spend many hours by myself in gazing upon the old busts of the Twelve Cæsars, that had been Emperors of ~~Rome~~ Rome, till the old marble heads ~~seemed~~ would seem to live again, or I to be turned into marble with them; how I never could be tired with roaming about that huge mansion with its vast empty rooms with their worn-out hangings, fluttering tapestry, and carved oaken pannels with the gilding almost rubbed out — sometimes in the spacious old fashioned gardens, which I had almost to myself, unless when now and then a solitary gardening man would cross me — and how the nectarines & peaches hung upon the walls without ~~my~~ ever offering to pluck them, because they were forbidden fruit, unless now & then, and because I had more pleasure in strolling about among the old melancholy-looking ~~yew~~ yew trees, or the firs, and picking up the red berries, and the fir apples, which were good for nothing but to look at — or in ~~lying~~ lying about upon the fresh grass with all the ~~sweet~~ fine garden smells around me — or basking in the orangery, till I would almost fancy myself ripening too along with the oranges & the ~~lemons~~ limes in that grateful warmth — or

"DREAM-CHILDREN," PAGE ONE

[Number 583]

Number 583—Concluded]

> *"I obtained the original from Dr. Rosenbach many years ago, on the day when the Germans sank the Lusitania. Everything else, including our hearts, sank in consequence. It was hardly a day for successful book-hunting, but Harry B. Smith's 'Sentimental Library' had just been put on sale, and one felt that one must rise to the occasion . . .*
>
> *"In the delightful catalogue that he made of his books and manuscripts and letters, he refers to 'Dream-Children' as the most expensive item he ever bought—no, I am mistaken, he so refers to it in his book, 'First Nights and First Editions,' and wonders what has become of it . . .*
>
> *"Holding the original against a strong light, one may see that the first title was not 'Dream-Children' but 'My Children.' Then with unerring taste, realized that a bachelor should only have 'Dream-Children,' and changed the title of his essay accordingly."*—A.E.N., *"End Papers."*

[See illustrations opposite and on the preceding page]

Charles Lamb's Copy

With Autograph Manuscript Notes by Him and Samuel T. Coleridge

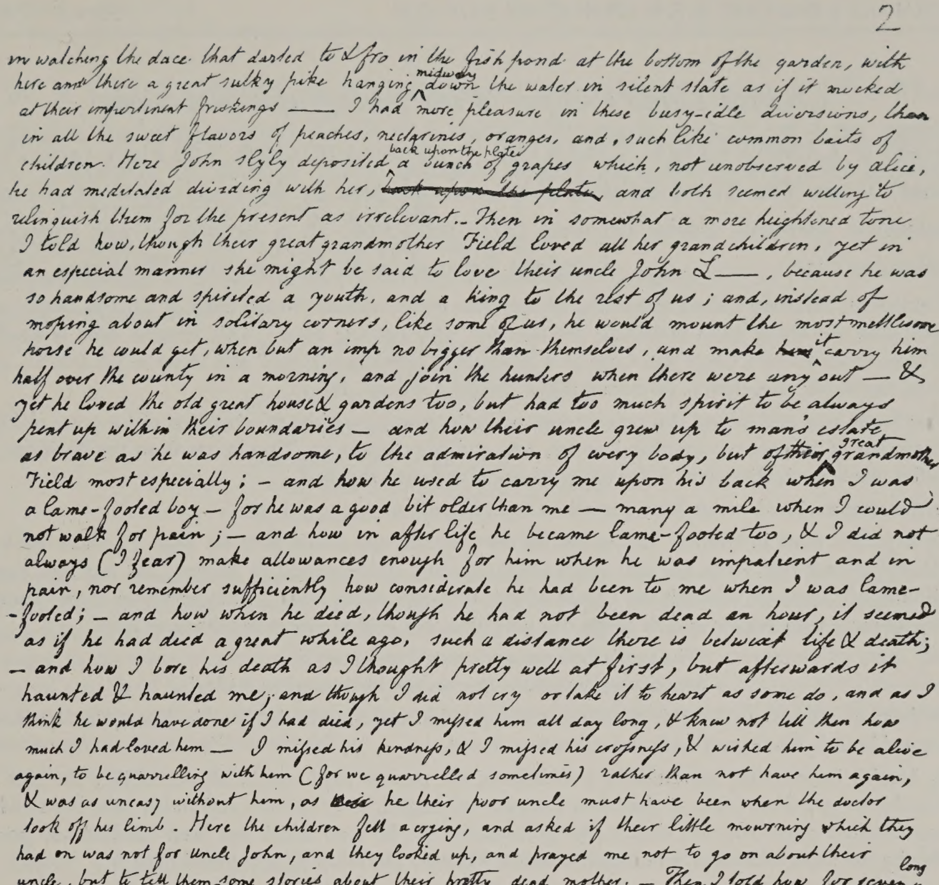
»584« [LAMB, CHARLES AND SAMUEL T. COLERIDGE] • JOHN REYNOLDS. The Triumphs of God's Revenge Agaynst the Cryinge, & Execrable Sinne of Willfull & premeditated Murther Expressed in Thirtye Severall Tragicall Historyes, etc. *Engraved title-page* (extended), *and illustrations.* Folio, old calf; rebacked, corners of covers repaired, new end-papers, lacks the frontispiece. The volume has not been collated; it is sold as an "association" item, and it not returnable. In a full red levant morocco solander case. London, 1657

A VOLUME OF GREAT ASSOCIATION INTEREST. FROM THE LIBRARY OF CHARLES LAMB, with autograph notes by him on pp. 325, 347, and 467. This copy was evidently loaned by Lamb to Samuel T. Coleridge, who after reading it, made his comments on the work in writing on the inside of the front cover, the verso of the engraved title-page, and on the margins of four other pages; with two exceptions the notes are quite extensive. It would be difficult to estimate the sentimental value to be attached to this volume.

A PORTION OF COLERIDGE'S LONG AND INTERESTING AUTOGRAPH OPINION on the work, which is found on the inside of the front cover, reads: "It is exceedingly entertaining to observe how absolutely & integrally J. Reynolds' heart & soul are swallowed up in the notion 'Murder' and in all other crimes only as far as they lead to murder. The most execrable wretch about to be murdered becomes 'poor innocent man' 'worthy harmless gentleman' etc. and the most heroic character, as that of chaste Perina, 'execrable, bloody Lady' as soon as she frames the thought of punishing the horrible crimes to herself and her poisoned Lord & Husband and his mother on the old Monster, who had perpetrated them . . . I like John Reynolds. S. T. C."

Recorded in E. V. Lucas's "Life of Charles Lamb", but erroneously dated 1651.

> ✦ *Laid in is a typed statement signed in Mr. Newton's autograph, Jan. 1930 reading as follows: "Reader, if haply thou art blessed with a moderate collection, be shy of showing it; or if thy heart overfloweth to lend them, lend thy books; but let it be to such a one as S. T. C.—he will return them (generally anticipating the time appointed) with usury; enriched with annotations tripling their value. I have had experience. Many are these precious MSS. of his—(in matter oftentimes, and almost in quantity not unfrequently, vying with the originals) in no very clerkly hand—legible in my Daniel; in old Burton; in Sir Thomas Browne; and those abstruser cogitations of the Greville, now, alas! wandering in Pagan lands. I counsel thee, shut not thy heart, nor thy library, against S.T.C."* [The Oak Knoll library has several of the "enriched" volumes—Lamb's "midnight darlings" as he calls them elsewhere.]



2

in watching the dace that darted to & fro in the fish pond at the bottom of the garden, with here and there a great sulky pike hanging midway down the water in silent state as if it mocked at their impertinent friskings — I had more pleasure in these busy-idle diversions, than in all the sweet flavors of peaches, nectarines, oranges, and, such like common baits of children. Here John slyly deposited back upon the plate a bunch of grapes which, not unobserved by alice, he had meditated dividing with her, ~~back upon the plate~~ and both seemed willing to relinquish them for the present as irrelevant. — Then in somewhat a more heightened tone I told how, though their great grandmother Field loved all her grandchildren, yet in an especial manner she might be said to love their uncle John L—, because he was so handsome and spirited a youth, and a king to the rest of us; and, instead of moping about in solitary corners, like some of us, he would mount the most mettlesome horse he could get, when but an imp no bigger than themselves, and make ~~him~~ it carry him half over the county in a morning, and join the hunters when there were any out — & yet he loved the old great house & gardens too, but had too much spirit to be always pent up within their boundaries — and how their uncle grew up to man's estate as brave as he was handsome, to the admiration of every body, but of their great grandmother Field most especially; — and how he used to carry me upon his back when I was a lame-footed boy — for he was a good bit older than me — many a mile when I could not walk for pain; — and how in after life he became lame-footed too, & I did not always (I fear) make allowances enough for him when he was impatient and in pain, nor remember sufficiently how considerate he had been to me when I was lame-footed; — and how when he died, though he had not been dead an hour, it seemed as if he had died a great while ago, such a distance there is betwixt life & death; — and how I bore his death as I thought pretty well at first, but afterwards it haunted & haunted me; and though I did not cry or take it to heart as some do, and as I think he would have done if I had died, yet I missed him all day long, & knew not till then how much I had loved him — I missed his kindness, & I missed his crossness, & wished him to be alive again, to be quarrelling with him (for we quarrelled sometimes) rather than not have him again, & was as uneasy without him, as ~~[illegible]~~ he their poor uncle must have been when the doctor took off his limb. Here the children fell a crying, and asked if their little mourning which they had on was not for Uncle John, and they looked up, and prayed me not to go on about their uncle, but to tell them some stories about their pretty dead mother. — Then I told how for seven long years, in hope sometimes, sometimes in despair, yet persisting ever, I courted the fair Alice W—n; ~~and~~, as much as children could understand, I explained to them what coyness, & difficulty, ~~& denial~~ meant in maidens — when suddenly turning to alice, the ~~[illegible]~~ soul of the first Alice looked out at her eyes with such a reality of re-presentment, that I ~~stood~~ became in doubt which of them ~~[illegible]~~ ~~[illegible]~~ stood there before me, or whose that bright hair was, — and while I stood gazing, both the children gradually grew fainter to my view, receding and still receding, till nothing at last but ~~two~~ ~~[illegible]~~ two mournful features were seen in the ~~heavenly~~ uttermost distance, ~~shapeless & colourless~~ ~~and~~ which without speech, ~~strangely~~ strangely impressed upon me the ~~effect~~ effects of speech, — "We are not of Alice, nor of thee, nor are we children at all. The children of Alice ~~[illegible]~~ call Bartrum father. We are nothing; less than nothing, and dreams. We are only what might have been, and must wait upon the tedious shores of Lethe millions of ages before we have existence ~~and a name" —~~ ~~[illegible] I awoke childless in my bachelor arm chair where I had gone to sleep, & found myself with the faithful Bridget unchanged by my side — but John L (or James Elia) was gone for ever.~~ ~~Elia~~

and a name" — ~~[illegible]~~ and immediately awaking, I found myself quietly seated in my bachelor armchair, where I had fallen asleep, with the faithful Bridget unchanged by my side — but John L (or James Elia) was gone for ever.

Elia

"DREAM-CHILDREN," PAGE TWO

[Number 583]

Charles Lamb's Copy, With Autograph Notations

» 585 « LAMB'S COPY, CHARLES • THOMAS FULLER. The Holy (and Profane) State. The Third Edition. *Engraved title-page by Marshall dated 1648, and numerous portraits.* Folio, original calf; rebacked. In a brown levant morocco solander case. London: Printed by R. D. for John Williams, 1652

A PRECIOUS VOLUME indeed containing no less than eight notations in the hand of Charles Lamb, one occupying the entire page preceding the title of "The Profane State." This lengthy note is headed "Extract from Fuller's Cause and Cure of a Wounded Conscience, 1667," and refers to pp. 60, 61, and 65 of that work; also, from p. 68 from Fuller's "Infant Advocate, 1653."

That Lamb read and re-read this present copy of Fuller is evidenced by the character of his notes making correction of minute typographical errors, etc., and his chapter on "Specimens from the Writings of Fuller, the Church Historian" in his collected works reiterates that fact.

In this chapter, Lamb makes forty quotations from Fuller's work.

Perhaps the most interesting association of the present copy is his note on page 7, where Monica "Drawing near her death, she sent most pious thoughts as harbingers to heaven, and her soul saw a glimpse of happiness through the chinks of her sickness-broken body." This narration shows Lamb's acquaintance with Waller, and he affixes this note from that poet as expressing the same idea:

"The soul's dark cottage batter'd and decay'd,
Lets in new light through chinks which time has made."

So deep an impression did this narration and quotation make upon the lovable Lamb, that he incorporated both in his chapter on Fuller above mentioned.

As Lamb's impecunious condition is well-known, the present copy was in all probability the best he was able to purchase. Some of the lower margins are ragged, and the titles and Index have been added from another copy. This but adds to the preciousness of the copy which has been handled and pored over by the most lovable of all English writers. With the Herschel V. Jones bookplate.

» 586 « LAMB, CHARLES • AUTOGRAPH MANUSCRIPT POEM of "Dirge for him who shall deserve it," unsigned, about 285 words, written on 2 pp., 12mo, consisting of nine 4-line stanzas. Bound in a small 4to three-quarter green levant morocco volume, gilt top.

A FINE MANUSCRIPT written in Lamb's young hand. The first stanza reads:

"Stay your walk ye weeping throng,
Rest the bier in solemn show:
Hush while your funeral song:
Bear not hence the sight of woe.

This poem appears on pp. 36-7 of *The Annual Anthology,* Bristol [1799.]

✦ *Inserted in the volume is a 2-p. leaflet privately printed by Mr. Newton, "Oak Knoll" Daylesford, Pa., September, 1913, reading in part as follows: "Elsewhere, referring to Mr. Cosens' MS., Collier writes: 'the whole consists of about sixty leaves chiefly in the handwriting of Southey and contains . . . productions by Lamb, one a sort of Jeu d' esprit called The Rhedycimian Barbers on hair-dressing of twelve young men of Christ Church College, and the other headed Dirge for Him Who Shall deserve It,' which he quotes at length. This, Collier says, 'has no signature but the whole is in Lamb's young clear hand, and it shows very plainly that he partook not only of the poetical but of the political feeling of the time . . .' " Also inserted in the volume is a facsimile of the autograph article by J. P. Collier on the same subject.*

» 587 « LAMB, CHARLES • AUTOGRAPH MANUSCRIPT POEM of "The Rhedycimian Barbers," signed "G. C. B.," about 490 words, written on 4 pp., small 4to, consisting of sixteen 4-line stanzas. Bound in a small 4to three-quarter green levant morocco volume, gilt top.

A CHOICE LAMB MANUSCRIPT. See note to preceding number.

This poem appears on pp. 44-7 of vol. I of *"The Annual Anthology,"* Bristol [1799.]

The first two stanzas follow:

"Now the sky begins to clear
Haste the powder bag prepare
Showers of sweets & perfumes dear
Tremble in the thickened air

"Blackened ivory is the comb
With which thy dusky locks we strain
Working many a Louses doom
Kreepers woe and Crawlers bane."

Above the first stanza Lamb has written: "In the eighteenth century the author of the following parody (not a Christ Church man) being at Oxford saw at a distance twelve persons running at full speed down Christ Church Cloisters which they entered: curiosity led him to follow them when looking through an opening in the door of a certain Commoners room he saw twelve pale figures resembling men; they were all employed about a youth, and as they worked they sung the following song; when they had finished they put up their implements and each taking his own; they scowered away six towards pecwater and six towards the great Quadrangle."

» 588 « LAMB, CHARLES • AUTOGRAPH MANUSCRIPT POEM of "Elegy On a Quid of Tobacco," signed "Theoderit," about 325 words, written on 2 pp., 12mo, consisting of ten 4-line stanzas. Bound in a small 4to three-quarter green levant morocco volume, gilt top.

A VERY DESIRABLE and neatly written poem by Lamb. This volume also contains a copy of the leaflet referred to above, reading in part as follows: "The pages of manuscript in Collier's heavy and as he calls it 'infirm' hand begins: 'In relation to C. Lamb and Southey, Mr. Cosens possesses as interesting a MS. as I know. It is bound as a small 4to but the writing of Lamb, and chiefly by Southey is post 8vo. They seem to have been contributions to an 'Annual Anthology' published by Cottle of Bristol." This poem appears on p. 19 of vol. I of *The Annual Anthology* Bristol [1799.]

"The MS. begins with an 'Advertisement' in the handwriting of Southey, and it is followed immediately by a poem in Lamb's handwriting, headed Elegy on a Quid of Tobacco, in ten stanzas rhiming alternately thus:

'It lay before me on the close grazed grass,
Beside my path, an old Tobacco quid;
And shall I by the mute adviser pass
Without one serious thought now Heaven forbid!'

Also inserted in the volume is a facsimile of the autograph article by J. P. Collier on the same subject.

✦ *On a front fly-leaf Mr. Newton has written: "When I was very young in this book-collecting game I wrote to Canon Ainger the man the then master of the Temple if he did not think this Lamb rather than Southey, he replied, he did but it appears as Southey in his poems, I think, but is is Lamb—signed all over. A. Edward Newton. July 10, 1931."*

A Famous Lamb Letter

» 589 « LAMB, CHARLES • A.L.s. "C. Lamb," 3 pp., folio, about 750 words. [London] Saturday, July 28, 1798. To Joseph Cottle, his publisher. With 9 portraits. Bound in a folio, full blue levant morocco volume.

THE MAGNIFICENT LETTER BY LAMB written after his quarrel with Samuel T. Coleridge, reading as follows:

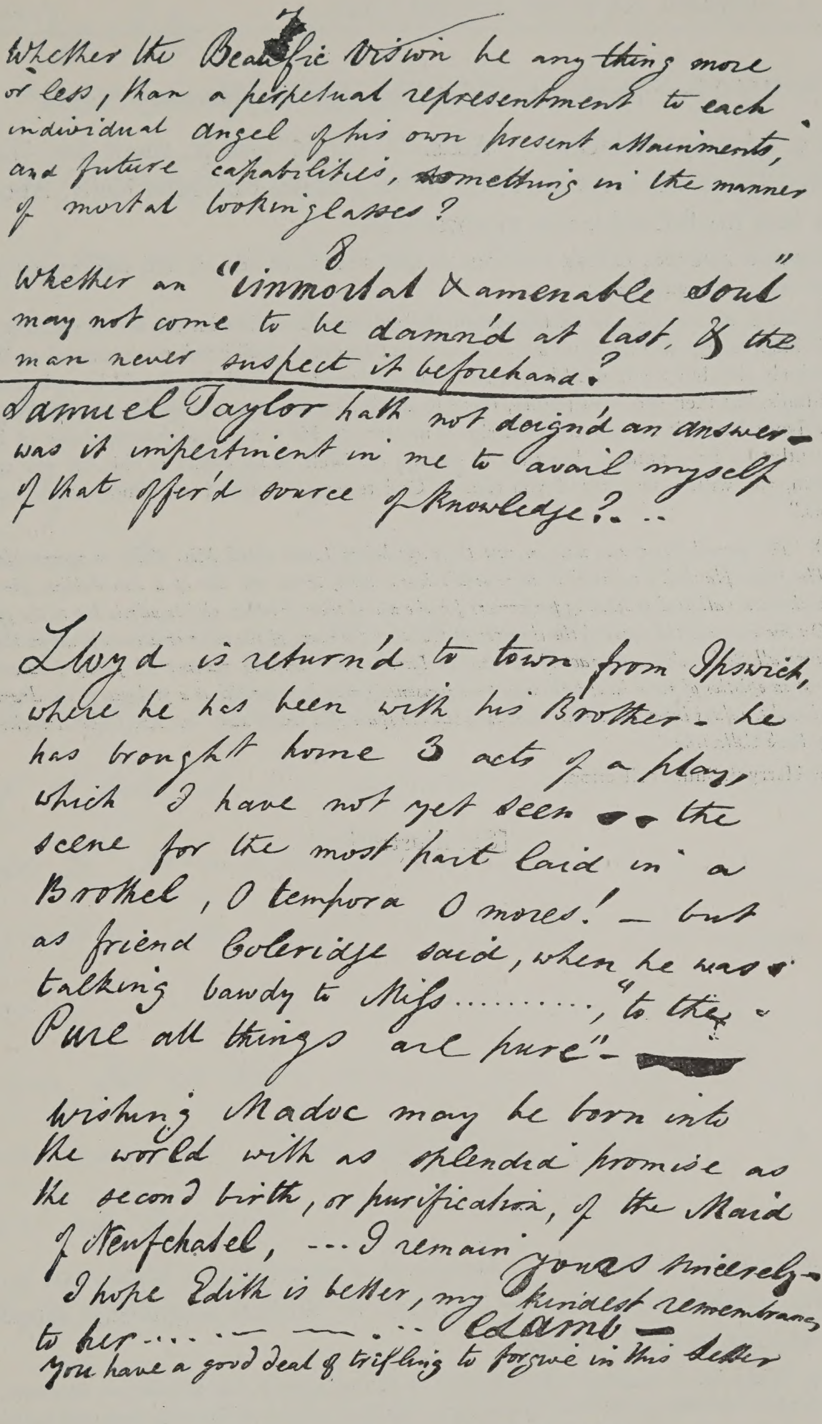
"I am ashamed that I have not thanked you before this for the Joan of Arc, but I did not know your address, and it did not occur to me to write thro' Cottle. The poem delighted me, and the notes amused me . . . by the way, I had a thing to say, but a certain false modesty has hitherto prevented me, perhaps I can best communicate my wish by a hint,—my birthday is on the 10th of February, new stile, but if it interferes with any remarkable Event, why, rather than my country should lose her fame, I care not if I put my nativity back eleven days . . .

"Samuel Taylor Coleridge, to the eternal regret of his native Devonshire, emigrates to Westphalia—'poor Lamb' (these were his last words) 'if he wants any *knowledge,* he may apply to —.—, in ordinary cases, I thank him, I have an Encyclopaedia at hand, but on such an occasion as going over to a German University, I would not refrain from sending him the following propositions, to be by him defended or oppugn'd (or both) at Leipsic or Goetingen."

E. V. Lucas in his work *The Life of Charles Lamb* (vol. I, p. 180, N. Y., 1905), writes: "The final letter in the quarrel was written by Lamb, just before Coleridge's departure for Germany with the Wordsworths in August, 1798. Its inspiration was a remark of Coleridge's of course repeated to Lamb,—'Poor Lamb, if he wants any knowledge, he may apply to me'—a sentence for which, considering what it produced, we must be eternally grateful. Lamb hastened to reply with the following series of very personal problems: 'These Quaedam Theologicae.' [These problems, which are numbered 1-8, appear in the present letter.]

"Lloyd is return'd to town from Ipswich, where he has been with his Brother—he has brought home 3 acts of a play, which I have not yet seen—the scene for the most part laid in a Brothel, O tempora O mores!—but as friend Coleridge said, when he was talking bawdy to Miss . . . . ,' to the Pure all things are pure . . ."

[See illustration]



7

Whether the Beatific Vision be any thing more or less, than a perpetual representment to each individual angel of his own present attainments, and future capabilities, something in the manner of mortal lookinglasses?

8

Whether an "immortal & amenable soul" may not come to be damn'd at last, & the man never suspect it beforehand?

Samuel Taylor hath not deign'd an answer— was it impertinent in me to avail myself of that offer'd source of knowledge?..

Lloyd is return'd to town from Ipswich, where he has been with his Brother— he has brought home 3 acts of a play, which I have not yet seen — the scene for the most part laid in a Brothel, O tempora O mores!— but as friend Coleridge said, when he was talking bawdy to Miss ...., "to the Pure all things are pure"—

wishing Madoc may be born into the world with as splendid promise as the second birth, or purification, of the Maid of Neufchatel, ... I remain yours sincerely—

I hope Edith is better, my kindest remembrances to her... — — .. CLamb —

You have a good deal of trifling to forgive in this letter

A FINE LETTER BY CHARLES LAMB

[Number 589]

"If Your Bones Are Not Engaged on Monday Night"

» 590 « LAMB, CHARLES • A.L.s. "C Lamb," one p., small 4to, [London] July 9, 1819. To Frances M. Kelly. With a portrait of Miss Kelly. About 150 words. In a 4to, full red levant morocco folder.

A SUPERB AND AMUSING LETTER BY LAMB TO MISS KELLY, written ten days before Lamb proposed marriage to her. The letter reads:

"If your Bones are not engaged on Monday night, will you favor us with the use of them? I know, if you can oblige us, you will make no bones of it; if you cannot, it shall break none betwixt us. We might ask somebody else, but we do not like the bones of any strange animal. We should be welcome to Dear Mrs. Liston's, but then she is so plump, there is no getting at them. I should prefer Miss Ivers—they must be ivory I take it for granted—but she is married to Mr x x x, and become bone of his bone, consequently can have none of her own to dispose of. Well, it all comes to this,—if you can let us have them, you will, I dare say; if you cannot, God rest your bones. I am almost at the end of my bon-mots."

> ✦ *"The second letter was written just ten days before Lamb asked Miss Kelly to marry him. The bones playfully referred to were small ivory discs, about the size of a two-shilling piece, which were allotted to leading performers for the use of their friends, giving admission to the pit. On one side was the name of the theatre; on the other the name of the actor or actress to whom they were allotted . . . This characteristic note in Lamb's best punning manner ('I fancy I succeed best in epistles of mere fun; puns and that nonsense') may be regarded as a prologue to the drama played ten days later, the whole occupying but the space of a single day."*—A.E.N, *"The Amenities of Book-Collecting."*

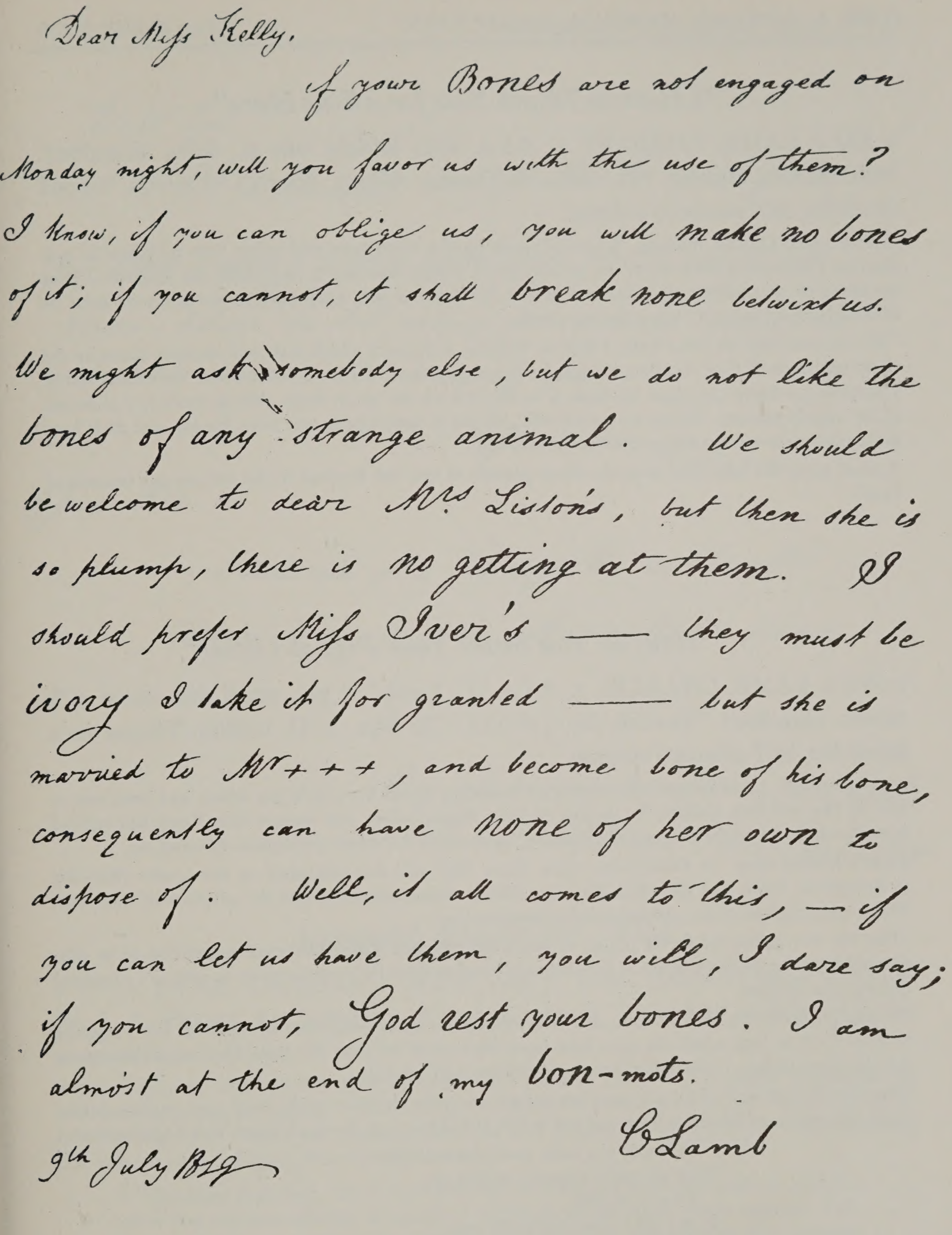
From the Harry B. Smith collection.

[See illustration]

» 591 « LAMB, CHARLES • Autograph Postscript of a Letter, one p., small 4to. N.p., probably written late in 1819. To William Evans (?). Tipped in a small 4to, half morocco volume.

"P. S. Mr. White has a catalogue which he will be happy to shew you of prints to illustrate English Bards & Scotch Reviewers, which are to be sold in a few days at Leigh & Sotheby. Have you heard of 'em?

"I send you a portrait of Joseph Cottle from memory. [Here follows an original pen-and-ink sketch of a caricature portrait] C. L. fecit Drawn for Illustrat'ns L. the lips should be a little thicker, & perhaps the left eye has hardly justice done it, but I should only spoil it by tampering with it."



Dear Miss Kelly,

If your Bones are not engaged on Monday night, will you favor us with the use of them? I know, if you can oblige us, you will make no bones of it; if you cannot, it shall break none betwixt us. We might ask somebody else, but we do not like the bones of any strange animal. We should be welcome to dear Mrs Liston's, but then she is so plump, there is no getting at them. I should prefer Miss Iver's — they must be ivory I take it for granted — but she is married to Mr + + +, and become bone of his bone, consequently can have none of her own to dispose of. Well, it all comes to this, — if you can let us have them, you will, I dare say; if you cannot, God rest your bones. I am almost at the end of my bon-mots.

C Lamb

9th July 1819

AN AMUSING LETTER BY LAMB

[Number 590]

"I Have to Thank You for a Fine Hare"

» 592 « LAMB, CHARLES • A.L.s. with initials, one p., folio. [London], India House, October 19, 1821. To Thomas Allsop. About 170 words. Tipped in a folio, half morocco volume.

A FINE LAMB LETTER, reading: "I have to thank you for a fine hare, and unless I am mistaken for *two,* the first I received a week since, the account given with it was that it came from Mr Alfourd—I have no friend of that name, but two come near it *Mr Talfourd Mr. Alsop [sic]* so my gratitude must be divided between you, till I know the true sender.

"We are and shall be some time, I fear, at Dalston, a distance which does not improve hares by the circuitous route of Cov't Garden, though for the sweetness of *this last* I will answer. We dress it today. I suppose you know my sister has been & is ill. I do not see much hope, though there is a glimmer, of her speedy recovery. When we are all well, I hope to come among our town friends, and shall have great pleasure in welcoming you from Beresford Hall."

A small piece has been torn from the blank portion of the leaf. Inserted in the volume is a portrait of Lamb.

"How do You Make Your Pigs so Little?"

» 593 « LAMB, CHARLES • A.L.s. "C. Lamb," 4 pp., small 4to, about 325 words. [London] "Twelfth day [18-]23." To Mrs. J. D. Collier. Tipped in a small 4to, half morocco volume.

A DELIGHTFUL, CHARACTERISTIC LETTER of thanks by Lamb for a little pig which had been sent to him by Mr. and Mrs. Collier, the parents of John Payne Collier, and written after Lamb had regaled himself, and could write "He cracked delicately." Also refers to Evelyn's prodigious volumes, etc.

Lamb's famous essay "A Dissertation upon Roast Pig" was first published in the *London Magazine* in September, 1822, and thereafter his many friends occasionally sent him the products of their stys. This was one such occasion, and Lamb humorously writes:

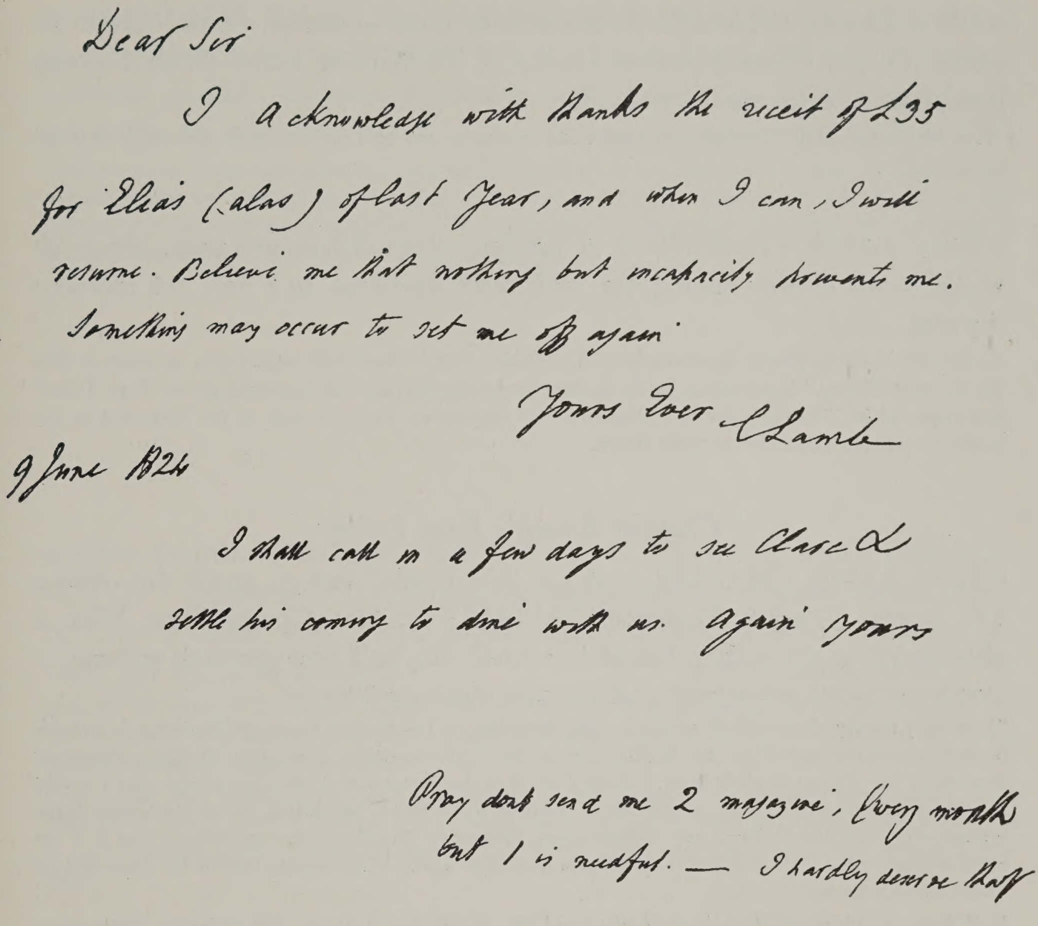
"The Pig was above my feeble praise. It was a dear Pigmy. There was some contention as to who should have the ears, but in spite of his obstinacy (deaf as these little creatures are to advice) I contrived to get at one of them.

"It came in boots too, which I took as a favor. Generally those pretty toes are missing. But I suppose he wore them to look taller. He must have been the least of his race. His little foots would have gone into the silver slipper. I take him to have been Chinese, and a female . . .

"May your granaries be full, and your rats empty, and your chickens plump, and your envious neighbours lean, and your labourers busy, and you as idle and as happy as the day is long! Vive l'Agriculture!...

"How do you make your pigs so little?
They are vastly engaging at that age.
I was so myself.
Now I am a disagreeable old hog—
A middle-aged-Gentleman-and-a-half . . ."

✦ *On the front end-leaf of the volume Mr. Newton has written: "This letter of Charles Lamb to Mrs. Collier. I think Lamb never wrote a more charming and whimisical letter. It was one of the joys of my dear friend R. B. Adam. I bought it at his sale. A. Edward Newton."*



Dear Sir

I acknowledge with thanks the receit of £35 for Elias (alas) of last Year, and when I can, I will resume. Believe me that nothing but incapacity prevents me. Something may occur to set me off again.

Yours Ever C Lamb

9 June 1824

I shall call in a few days to see Clare & settle his coming to dine with us. Again yours

Pray dont send me 2 magazines, Every month but 1 is needful. — I hardly deserve that

Autograph Receipt For "Elia"

» 594 « LAMB, CHARLES • A.D.s., one p., folio. [London] June 9, 1824. To J. A. Hessey, his publisher. About 40 words. Tipped in a folio, full red levant morocco folder.

A DOCUMENT OF HIGH IMPORTANCE, being a receipt given by Lamb to J. A. Hessey in payment for *Elia,* reading in part as follows: "I acknowledge with thanks the receit [*sic*] of £35 for Elias (alas) of last year, and when I can, I will resume. Believe me than nothing but incapacity prevents. Something may occur to set me off again. Yours ever C. Lamb . . ."

> ✦ *"How many people have clipped signatures from old letters and documents, under the mistaken notion that they were collecting autographs. I happen to own the receipt for the copyright of the 'Essays of Elia.' It was signed twice, originally; one signature has been cut away. It is a precious possession as it is, but I could wish that the 'collector' in whose hands it once was had not removed one signature for his 'scrapbook'—properly so called."*—A.E.N., *"The Amenities of Book-Collecting."*

[See illustration]

» 595 « LAMB, CHARLES • A.L.s. with initials, one p., 16mo. About 25 words. Enfield Chase [October 1, 1827.] To William Hone. With a group portrait of Charles and Mary Lamb.

"Poor Mary is taken ill of her old complaint. So I cannot see you here yet, tho' much wishing it. How do you go on?"

» 596 « LAMB, CHARLES • A portion of an A.L.s., unsigned, about 90 words, small narrow oblong 4to, with three deletions. In a half red morocco slip case.

Apparently to his publisher in reference to his "Peter's Net." "Peter will plague you, as much as Elia did for poor Welsey." Lamb also suggests changes in the manuscript, and requests a proof. "Peter's Net" first appeared in "The Englishman's Magazine" for September, 1831. A copy of the Magazine in the original wrappers is included with the above.

Charles Lamb's Last Letter

» 597 « LAMB, CHARLES • A.L.s. "Ch Lamb," one p., small 4to. About 145 words. [London, December 22, 1834.] To Mrs. George Dyer. With a photograph of the author. Bound in a small 4to, half blue morocco volume.

LAMB'S LAST LETTER, written five days before his death. Reading as following:

"I am very uneasy about a *Book,* which I either have lost, or left at your house on Thursday, It was the Book I went out to fetch from Miss Buffam's, while the Tripe was frying. It is called 'Phillips's Theatrum Poetarum,' but it is an English Book. I think I left it in the Parlour. It is Mr. Cary's book, and I would not lose it for the world. Pray, if you find it, book it at the Swan, Snow Hill, by an Edmonton Stage immediately, directed to *Mr. Lamb, Church Street, Edmonton;* or write to say you cannot find it. I am quite anxious about it. If it is lost, I shall never like Tripe again. With kindest love to Mr Dyer and all Yours truly Ch Lamb."

E. V. Lucas in his work *The Life of Charles Lamb* (N. Y., 1905, vol. II, pp. 385-6) writes: "One more letter and we reach the end. Lamb had borrowed Phillips's Theatrum Poetarum from Cary, and had left it at George Dyer's rooms in Clifford's Inn. On December 22nd [1834] he wrote to Mrs. Dyer asking her to despatch it to Edmonton. It was his last letter. On the same morning, Monday, December, 22nd, walking London-wards towards the Bell, Lamb stumbled over a stone and fell, grazing his face.

"Talfourd tells the story: 'On Friday [Dec. 26] evening Mr. Ryle of the India House, who had been appointed co-executor with me of his will some years before, called on me, and informed me that he was in danger. I went over to Edmonton on the following morning, and found him very weak, and nearly insencible to things passing around him. Now and then a few words were audible, from which it seemed that his mind, in its feebleness, was intent on kind and hospitable thoughts . . . I quitted him not believing his death so near at hand. In less than an hour afterwards, his voice gradually grew fainter, as he still murmured the names of Moxon, Proctor, and some other old friends, and he sank into Death as placidly as into sleep.' So, on Saturday, December 27, 1834, died Charles Lamb, in his sixtieth year."

Tipped down on the inner side of the front cover is a magazine clipping in reference to this letter.

> ✦ *On the front end-leaf in the volume Mr. Newton has inscribed: "This is seemingly, the last letter Charles Lamb ever wrote. I bought it on February 15, 1926 at the sale of R. B. Adam for $770. which is not dear for so interesting an item. A. Edward Newton. 'Oak Knoll.' 14 March 1926.*

» 598 « [LAMB, CHARLES] • Original Letters, &c. of Sir John Falstaff and his Friends; now first made public by a Gentleman [James White], Decendant of Dame Quickly. *Engraved frontispiece by W. Leney.* 12mo, full polished calf, gilt edges, by RIVIERE. London: Printed for the Author, 1796

FIRST EDITION. It has been generally accepted that Lamb wrote the preface of this work by James White, a schoolfellow, but new evidence has been adduced to confirm the belief that Lamb, though not collaborating in its production, added much by suggestion and inspiration. The blank leaf [A1] is not present in this copy. With the Willis Vickery bookplate.

» 599 « LAMB, CHARLES, SAMUEL T. COLERIDGE AND CHARLES LLOYD • Poems by S. T. Coleridge, Second Edition. To which are added Poems by Charles Lamb, and Charles Lloyd. 12mo, full brown levant morocco, gilt back, gilt edges, by RIVIERE. Bristol and London, 1797

SECOND EDITION of Coleridge's poems, but the FIRST EDITION of the poems by Charles Lamb and Charles Lloyd. This volume contains 14 poems by Charles Lamb on pp. 217-240, and an additional unsigned poems by Lamb on pp. 273-8.

Presentation copy from Charles Lloyd, inscribed on a front fly-leaf: "Charles Lloyd Jun. to Mary Lloyd Jun. 4th of Jul[y] 179[7.] Beneath this is the following in another hand: to Caroline Lloy[d] C. L. to A. Lloyd Agatha Lloyd to Robert Lloyd Nov 15. 1809." The blank leaf [S4] is not present in this copy.

Very Rare With the Label

» 600 « LAMB, CHARLES, AND CHARLES LLOYD • Blank Verse. 12mo, original boards, paper label, wholly uncut; one cover almost loose, and one letter on the label very slightly defective. In a full green levant morocco solander case. London, 1798

FIRST EDITION, IN THE ORIGINAL BOARDS, wholly uncut, measuring 6 11/16 by 4 3/16 inches. The name "John Peace" is inscribed on the front end-paper; also inscribed on the front cover and in the same hand is the title of the work.

Wholly Uncut

» 601 « [LAMB, CHARLES] • The Annual Anthology. [Edited by Robert Southey.] 1799-1800. 2 vols., 12mo, original boards, wholly uncut; small marginal stains, very slightly worn. Bristol [1799-1800]

FIRST EDITION, IN THE ORIGINAL BOARDS, wholly uncut. Very rare in this state, measuring 6¾ by 4 3/16 inches. [leaf B8, pp. 31-32] of vol. I is lacking in this copy, as usual, having been canceled. This leaf displays a poem by Southey which was suppressed on account of the extreme lack of patriotism expressed in its lines. According to Thomas J. Wise the only copy recorded containing this leaf intact is the one in the Dyce library at South Kensington. Leaf C3 in vol. II is in the corrected state, only a few copies are known with this leaf uncanceled. With the title of the work written in ink in an unknown hand on the backstrips.

"Dammed With Universal Consent"—Charles Lamb

» 602 « [LAMB, CHARLES] • Charles Lamb's playbill of William Godwin's Tragedy "Antonio," performed at the Theatre Royal, Drury Lane, December 13, 1800. Inserted in a small folio, half morocco volume.

A MAGNIFICENT MEMENTO OF THE GREAT English essayist and humorist. This is the playbill used by Lamb on the occasion of the solitary performance of Godwin's unfortunate drama, and bears the following in Lamb's hand: "by Godwin Dammed with Universal Consent." The cast included J. P. Kemble, Mrs. Siddons, and Charles Kemble. The playbill is slightly stained at the top.

> ✦ *Pasted down on the front end-leaf in the volume is an autograph note in an unknown hand in reference to the present playbill. Beneath this Mr. Newton has written: "Formerly in the collection of Harry B. Smith. See his catalogue 'A Sentimental Library'* A.E.N."
>
> ✦ *"John Philip Kemble, seduced by Godwin's flattery and insistence, had finally been prevailed upon to put it on the stage. Kemble had made up his mind that all the good tragedies that could be written had been written, and had not his objections been overruled, the tragedy, 'Antonio,' would never have been produced, and one of Lamb's most delightful essays in consequence, never written . . .*
>
> *"The play was hopelessly and forever dammed, and the epilogue went down in the crash.*
>
> *"Over my writing-table hangs a dark oak frame containing a souvenir of this performance—the programme which Charles Lamb used on this fateful evening. It is badly crumpled, crumpled no doubt by Elia in his agony. No reference is made to the play being by Godwin, except a note in Charles Lamb's handwriting which reads, 'By Godwin,' with the significant words, 'Dammed with universal consent."* A.E.N.— *"The Amenities of Book-Collecting."*

»603« LAMB, CHARLES • John Woodvil. To which are added, Fragments of Burton, the Author of Melancholy. 12mo, original or contemporary blue boards, pink paper back, uncut; one cover loose and the other partly loose, backstrip defective, and upper margin of four leaves slightly defective. In silk covers.
London, 1802

FIRST EDITION OF LAMB'S FIRST PLAY, in the original boards, uncut. With the following autograph inscription in an unknown hand on the front end-paper: "To Miss Burchell with the author's best regards—N. B. the poor author has a great respect for Miss Burchell's father."

> ✦ *Beneath this inscription Mr. Newton has written: "I feel quite sure that this inscription is a fake. A. Edward Newton."*

Original Blue Wrappers, Dated 1808

» 604 « [LAMB, CHARLES] • The King and Queen of Hearts: With the Rogueries of the Knave who stole the Queen's Pies. *With 15 illustrations, colored by hand.* Square 16mo, original blue printed wrappers; a few small faint stains on the wrappers, backstrip chipped at the top and a piece measuring about 1½ inches lacking at the foot. In a full red levant morocco solander case.
[London:] Printed for Thos. Hodgkins, 1805

FIRST EDITION. VERY RARE. With the imprint on the front wrapper: "London: Published at the Juvenile Library, 41, Skinner Street, Snow Hill; and to be had of all Booksellers. 1808." The outer side of the back wrapper being: "At The Juvenile Library, 41 Skinner Street Snow Hill." One leaf bears a portion of a watermark dated "1805." With the Walter Thomas Wallace bookplate.

»605« LAMB, CHARLES AND MARY • Tales from Shakespeare. Designed for the Use of Young Persons. *With 20 plates by William Mulready.* 2 vols., 12mo, contemporary full mottled calf, leather labels; some plates very slightly foxed.
London, 1807

FIRST ISSUE OF THE FIRST EDITION, with the imprint of T. Davison on the verso of the final leaf in the first volume. A very fine copy.

Believed to Be the Only Perfect Copy Known

» 606 « [LAMB, CHARLES] • Tales from Shakespeare. Containing King Lear, Merchant of Venice. 6 *plates colored by hand.* 18mo, original stiff printed wrappers; rebacked with cloth. In a half red morocco slip case.

London: Printed for William Jackson and Co.
At the Juvenile and School Library, 195 (St. Clement's),
Strand, *circa* 1808

FIRST EDITION IN THIS FORM.

APPARENTLY THIS IS THE ONLY perfect copy known, as the Wallace copy, lacking one of the illustrations, was at that time thought to be unique and so described in the catalogue. There is no copy of this publication in the Ashley Library, though Mr. Wise writes of having seen a copy. "King Lear" was written by Charles Lamb, and appears as No. IX in the First Edition (1809) of *Tales from Shakespeare,* "Merchant of Venice" was the work of Mary Lamb and appears as no. X in the former work. This copy is in choice condition, except for having been rebacked. The outer side of the back wrapper displays fourteen announcements of books published by W. Jackson and Co. With the R. B. Adam bookplate.

[See illustration]

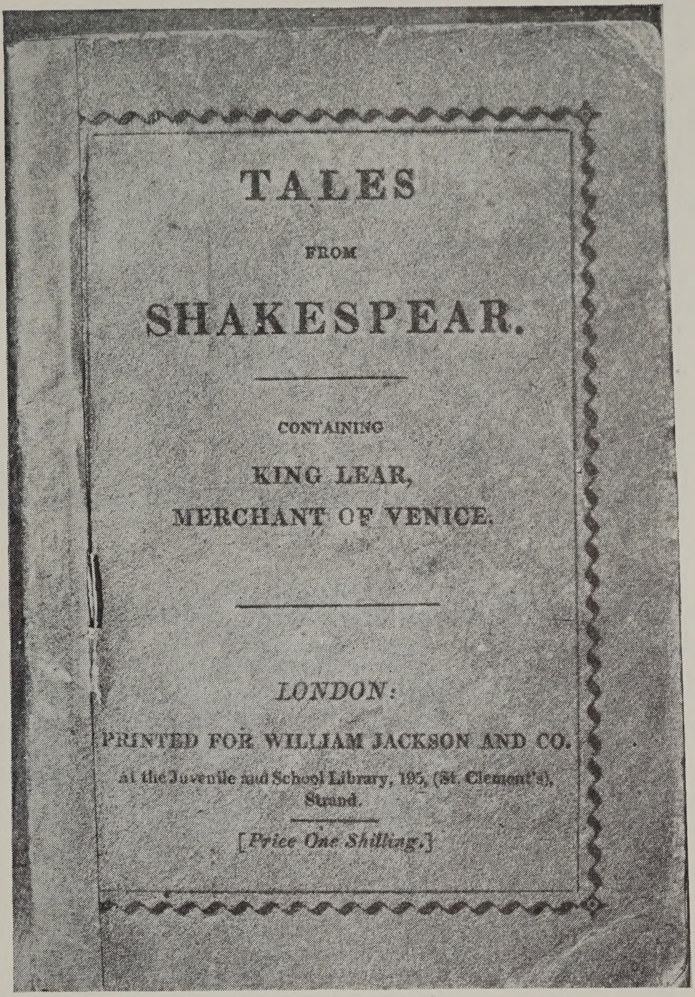
"Poetry for Children"

» 607 « [LAMB, CHARLES AND MARY] • Poetry for Children, Entirely Original. By the author of "Mrs. Leicester's School." *Frontispieces.* 2 vols., 16mo, original red leather-backed green boards, a few lower margins in vol. I untrimmed; edges of covers slightly worn, an end-leaf lacking at the back of vol. I, and an end-leaf lacking at the front of vol. II, a few leaves slightly torn in both volumes, and a small piece torn from the lower margin of one leaf in vol. I. In a full crimson levant morocco solander case.

London: Printed for M. J. Godwin, at the Juvenile Library, 1809

FIRST EDITION, IN THE ORIGINAL green boards, with leather backs. Not more than a dozen copies, perfect and imperfect, are believed to exist. The backs are lettered "Leicester's Poetry." The name "Jane Lamb" is inscribed on the inner side of the front cover of vol. I. The front end-leaf of vol. I bears the following autograph inscription in an unknown hand: "H. M. Scott. 14th July 1810." Beneath this is another inscription in a different hand: "Now Miss Jany Lamb of Mytton House Newcastle on Tyne." The back end-paper of the same volume also displays writing in another hand. There is a small hole in the front end-leaf of vol. I.

[See illustrations opposite page 204]



TALES
FROM
SHAKESPEAR.

CONTAINING
KING LEAR,
MERCHANT OF VENICE.

LONDON:
PRINTED FOR WILLIAM JACKSON AND CO.
At the Juvenile and School Library, 195, (St. Clement's),
Strand.

[*Price One Shilling.*]

A PERFECT COPY OF THE FIRST EDITION

[Number 606]

» 608 « [LAMB, CHARLES AND MARY] • Poetry for Children, Entirely Original. By the author of "Mrs. Leicester's School." *Frontispieces.* 2 vols., 16mo, original green boards, red leather backs; some cover defects, end-leaf lacking at the front and back of vol I, and pp. 3-4, 11-12, 27-8, 33-6, 49-62, 71-94, and 99-102 lacking in the latter volume, and several other internal defects in the same volume. In two full blue levant morocco solander cases.

London: Printed for M. J. Godwin, at the Juvenile Library, 1809

FIRST EDITION, in the original green boards, with leather backs. The backs are lettered: "Leicester's Poetry." The name of a former owner is inscribed on the title-page of vol. II.

» 609 « [LAMB, CHARLES AND MARY] • Mrs. Leicester's School: or, The History of Several Young Ladies, related by Themselves. *Frontispiece by J. Hopwood.* 12mo, original boards, wholly uncut; backstrip and label defective, some leaves very slightly foxed, and covers partly loose. In a cloth folding case.

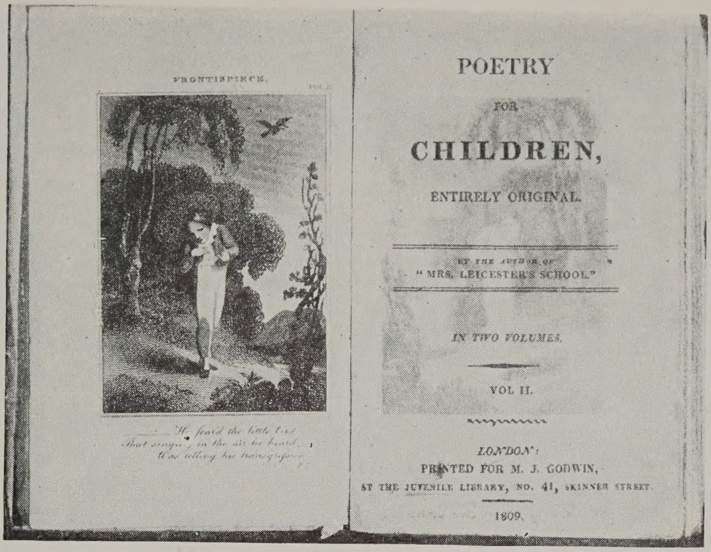
London, 1809

SECOND EDITION. Rare in original boards. The name "Rev'd James Price" is inscribed on the front end-leaf.

» 610 « [LAMB, CHARLES] • W. F. MYLIUS. The First Book of Poetry. For the Use of Schools. Intended as Reading Lessons for the Younger Classes. *With 2 engravings;* slightly foxed. 12mo, contemporary board sides; cloth back and end-papers of a later period, writing on the recto of the frontispiece.

London, 1811

FIRST EDITION. This volume contains twenty-two poems by Charles Lamb which, with one exception, had appeared in *Poetry for Children,* as did the two plates. The exception is the poem "A Birthday Thought." With the Thomas Hutchinson bookplate, and an autograph note by him concerning the work on the front end-leaf. With four clippings pasted down on the end-papers.



FRONTISPIECE. VOL. II.

POETRY
FOR
CHILDREN,
ENTIRELY ORIGINAL.

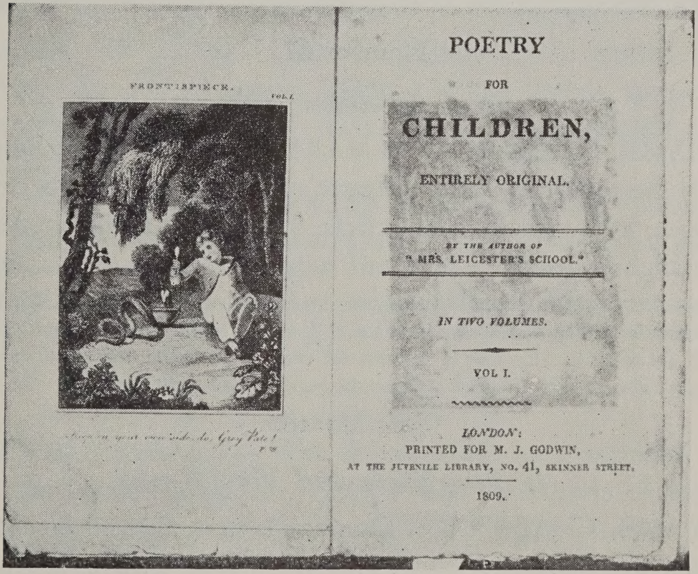
BY THE AUTHOR OF
"MRS. LEICESTER'S SCHOOL."

IN TWO VOLUMES.

VOL. II.

LONDON:
PRINTED FOR M. J. GODWIN,
AT THE JUVENILE LIBRARY, NO. 41, SKINNER STREET.

1809.



FRONTISPIECE. VOL. I.

POETRY
FOR
CHILDREN,
ENTIRELY ORIGINAL.

BY THE AUTHOR OF
"MRS. LEICESTER'S SCHOOL."

IN TWO VOLUMES.

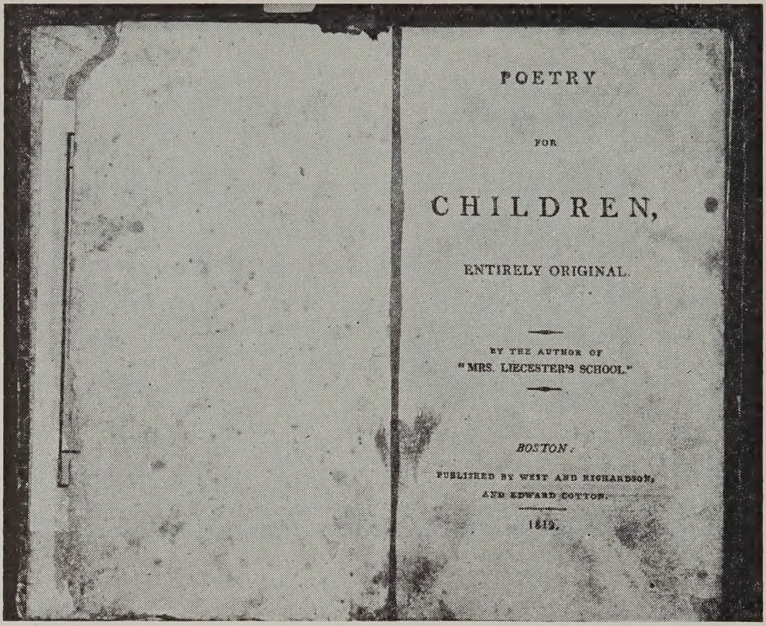
VOL. I.

LONDON:
PRINTED FOR M. J. GODWIN,
AT THE JUVENILE LIBRARY, NO. 41, SKINNER STREET.

1809.

BY CHARLES AND MARY LAMB

[Number 607]



POETRY

FOR

CHILDREN,

ENTIRELY ORIGINAL.

BY THE AUTHOR OF
"MRS. LIECESTER'S SCHOOL."

BOSTON:

PUBLISHED BY WEST AND RICHARDSON,
AND EDWARD COTTON.

1812.

[Number 611]

First American Edition

» 611 « [LAMB, CHARLES AND MARY] • Poetry for Children, Entirely Original. By the author of "Mrs. Liecester's [*sic*] School." 16mo, original cloth-backed boards; a few small cover defects, some slight foxing in text, and end-leaves very slightly defective. In a half red morocco slip case. Boston, 1812

THE VERY RARE FIRST AMERICAN EDITION, in the original cloth-backed boards. Lamb, in a letter to Mrs. Randall Norris written about a year and a half before his death, explains: "The first volume printed here is not to be had for love or money, not even an American edition of it, and the second volume, American also, to suit with it. It is much the same as the London one."

[See illustration]

In Fine State and Very Rare

» 612 « [LAMB, CHARLES] • Original Letters, *&c.* of Sir John Falstaff, selected from the Genuine Manuscripts which have been in the possession of Dame Quickly and her Descendants near Four Hundred Years. Now dedicated to Master Samuel Irelaunde and Patrick Lyon. 16mo, original printed boards, uncut. In a half red morocco slip case.

Philadelphia: Published by Robert Desilver, 1813

AN EXCEEDINGLY RARE ISSUE, and probably the First American Edition of this amusing work. It has been generally accepted that Lamb wrote the preface to this work by James White, a schoolfellow, but new evidence has been adduced to confirm the belief that Lamb, though not collaborating in its production, added much by suggestion and inspiration.

Of High Association Interest

» 613 « LAMB, CHARLES • The Works of Charles Lamb. 2 vols., 12mo, original boards, paper labels, wholly uncut; one cover partly loose, rehinged, and a few other cover and label defects. In a full green levant morocco solander case. London, 1818

FIRST COLLECTED EDITION. With 2 pp. of C. and J. Ollier's advertisements at the end of vol. II, dated "June, 1818."

Tipped down on the front end-leaf of vol. I is the following in Lamb's hand: "Mr. Lamb having taken the liberty of addressing a slight compliment to Miss Kelly in his first volume, respectfully requests her acceptance of the Collection. 7th June 1818." The "slight compliment" is the sonnet "To Miss Kelly" which appears on pp. [57-]8 in vol. I of the present work. With a marginal autograph correction in pencil by Lamb on pp. 136 and 177 of vol. II. Laid in the first volume is what is evidently the front portion of the wrapper in which the above note was enclosed, addressed in an unknown hand. With the Harry B. Smith label "From My Sentimental Library."

Inscribed by Lamb to Lloyd

» 614 « [LAMB, CHARLES] • Elia. Essays which have appeared under that signature in the London Magazine. 12mo, original boards, uncut; rebacked, no label, covers slightly stained, and edges slightly rubbed. In a full green levant morocco solander case.

London: Printed for Taylor and Hessey, Fleet-Street, 1823

FIRST EDITION. FIRST ISSUE, without the Waterloo address in the imprint on the title-page. With 6 pp. of Taylor and Hessey's advertisements at the end.

A SUPERB AND MOST DESIRABLE association volume, being a presentation copy from Charles Lamb to Charles Lloyd, inscribed on the front end-leaf: "Chas. Lloyd Junr with Elia's best regards."

» 615 « [LAMB, CHARLES] • Elia. Essays which have appeared under that signature in the London Magazine, 1823 ✣ The Last Essays of Elia. Being a Sequel to Essays published under that Name, 1833. Together 2 vols., 12mo, original boards, uncut; rebacked, no labels, covers of the second series loose, and some other cover defects, end-papers, half-title leaf and title-leaf of the latter series foxed, some marginal stains. In a cloth folding case.

London: Printed for Taylor and Hessey, Fleet-Street, 1823
[and] Edward Moxon, 1833

FIRST EDITION, FIRST ISSUE, of the First Series, without the Waterloo Place address in the imprint on the title-page. First English Edition of the Second Series. Both volumes in original boards, wholly uncut. With the name of a former owner inscribed on the inner side of the front cover of the first series. With the R. B. Adam bookplate.

» 616 « [LAMB, CHARLES] • Mr. H. or Beware a Bad Name. A Farce in Two Acts. As performed at the Philadelphia Theatre. 16mo, stitched, as issued, uncut; a tiny piece chipped from the lower blank margin of title-leaf, stamp on title-page. In a full blue morocco solander case.

Philadelphia: Published by Thomas H. Palmer, 1825

SECOND AMERICAN EDITION. With the R. B. Adam bookplate pasted down on the title-page.

» 617 « [LAMB, CHARLES] • Elia, which have appeared under that signature in the London Magazine. [First and] Second Series. 2 vols., 12mo original cloth-backed boards, paper label on the backstrip of vol. I, both vols. wholly uncut; one vol. partly loose in covers, label lacking from the Second Series, end-leaf lacking at the front and back of the latter series, text of both series somewhat foxed, and a few cover blemishes. In a half red morocco slip case.

Philadelphia, 1828

FIRST AMERICAN EDITIONS and constituting the First Edition of the Second Series. This latter antedates the First English Edition by five years. Only a few copies of these two volumes in the above state are known.

» 618 « LAMB, CHARLES • Album Verses, with a Few Others. 12mo, original boards, paper label, wholly uncut; hinges slightly cracked, somewhat worn, label defective, slight foxing in text. In a morocco-backed cloth folding case.

London, 1830

FIRST EDITION, in the original boards, wholly uncut. With the final leaf announcing Samuel Roger's *Italy*. With the Samuel Hancock bookplate.

[END OF THIRD SESSION]

FOURTH AND LAST SESSION

Friday, May 16, 1941, at 8:15 p.m.

NUMBERS 619 TO 834 INCLUSIVE

» 619 « [LAMB, CHARLES] • Satan in Search of a Wife; with the whole process of his Courtship and Marriage, and who danced at the Wedding. By an Eye Witness. *With 4 plates and 2 vignettes.* 16mo, full crimson levant morocco, gilt top, original wrappers bound in, by STIKEMAN. London, 1831

FIRST EDITION. This volume, though published anonymously, was advertised as "by the author of Elia." On February 11, 1833 Lamb wrote to Moxon [the publisher of the book:] "I wish you would omit 'by the Author of Elia' now, in advertising that damn'd 'Devil's Wedding.' " With the Charles F. Foote and E. B. Holden bookplates.

» 620 « LAMB, CHARLES • Tales from Shakespeare. Designed for the Use of Young Persons. *Illustrated with designs from Harvey.* 12mo, original cloth; binding in poor condition. London, 1831

JOHN PAYNE COLLIER'S COPY, with a quotation in his hand from a letter by Charles Lamb.

» 621 « LAMB, CHARLES • Recollection of Christ Hospital. By the late Charles Lamb, Esq.... now re-printed with permission, by some of his School-Fellows and Friends. 8vo, full crimson levant morocco, gilt top, original wrappers bound in, by RIVIERE. London, 1835

FIRST SEPARATE EDITION. A fine copy. With the R. B. Adam bookplate.

» 622 « LAMB, CHARLES • Prose Works. 3 vols., 12mo, original cloth, uncut; worn. London, 1836

FIRST COLLECTED EDITION.

» 623 « [LAMB, CHARLES] • THOMAS N. TALFOURD. Final Memorials of Charles Lamb; consisting Chiefly of his Letters not Before Published, with Sketches of some of his Companions. 2 vols., 12mo, original cloth, bindings worn. London, 1848

FIRST EDITION. With the Carl Edelheim bookplate in each volume.

» 624 « LAMB, CHARLES AND MARY • Poetry for Children. *2 plates.* 2 vols., 12mo, full mottled calf, gilt, gilt tops, uncut, by ZAEHNSDORF.
London, 1892

THE FACSIMILE OF THE Original Edition of 1809. One of 112 copies, signed by Andrew W. Tuer.

» 625 « [LAMB, CHARLES AND MARY] • Original Pen-and-ink Drawing of Charles and Mary Lamb. Signed: *"C. E. Brock, 1899."* 8 by 5 inches. Matted. In a black frame.

Depicts Lamb seated at a table writing, and Mary Lamb sitting in a chair with a book in her hand.

» 626 « [LAMB, CHARLES AND MARY] • LUTHER S. LIVINGSTON. A Bibliography of the First Editions in Book Form of the writings of Charles and Mary Lamb, published prior to Charles Lamb's death in 1834. *Portraits and facsimiles.* 8vo, original boards, paper label, uncut; hinges slightly cracked, and covers slightly soiled. New York, 1903

ONE OF 100 COPIES. With an autograph presentation inscription by John A. Spoor on the front end-leaf.

» 627 « LAMB, CHARLES • Works. Edited by William Macdonald. *Illustrated.* 12 vols., 12mo, cloth, uncut; bindings slightly soiled.
London: J. M. Dent, 1903

» 628 « LAMB, CHARLES • Letters. With an Introduction by Henry H. Harper. *Illustrated.* 4 vols., 8vo, and one vol. folio, boards and Japan paper-covered boards, uncut; some light foxing of text.
Boston: Bibliophile Society, 1905

ONE OF 453 COPIES on Dutch hand-made paper. With the Mrs. John V. L. Pruyn bookplate in each volume.

» 629 « LAMB, CHARLES AND MARY • The Letters of Charles Lamb, to which are added those of his sister Mary Lamb. Edited by E. V. Lucas. *Frontispieces.* 3 vols., 8vo, original cloth. New Haven, 1935

> ✦ *A penciled note on an end-leaf reads: "Finished reading, October 17, 1935. A. Edward Newton."*

» 630 « [LAMB, CHARLES] • The Adventures of Ulysses. *Engraved title-page.* 12mo, original cloth-backed boards, paper label, uncut; a few small stains on the covers, label defective. London, n.d.

PRESENTATION COPY FROM MARY SHELLEY, inscribed on the inner side of the front cover: "Francis George Hare Junr The gift of his Friend Mrs. Shelley. Feby. 1839."

» 631 « **LAMB, MARY** • A.L.s. (defective), one p., 8vo. N.p., n.d. To Mrs. [J. P.] Collier; the letter is defective at one side, and the signature except the letter "M" is missing. Tipped in a small 4to half morocco volume.

A FRIENDLY LETTER. Inserted in the volume are a manuscript account by John Payne Collier and transcripts of poems by Lamb and Southey found in an album owned by a Mr. Cossens. With a typewritten transcript of Mr. Collier's manuscript. Also included in the same volume is an A.L.s. by Alfred Ainger to Mr. Newton in reference to Lamb's poem "Elegy on a Quid of Tobacco."

The Rare First Edition

» 632 « **[LANGLAND, WILLIAM]** • The Vision of Pierce Plowman, now fyrste imprynted by Roberte Crowley, dwellyng in Ely rentes in Holburne. *Title-page with woodcut border. Printed in black letter.* Small 4to, full old, probably contemporary, calf; hinges cracked, small but skillful restoration to title-leaf, one or two other trifling defects. In a cloth case.

Holburne [London]: Robert Crowley, 1505 [i.e., 1550]

FIRST EDITION. With the misprinted date on the title-page. In some copies this error has been corrected by hand, as in this copy. Two other editions were issued in 1550, but bear on the title-page the words "Nowe the seconde time (or tyme) imprinted." EXTREMELY RARE.

AN UNUSUALLY FINE, TALL COPY measuring 7½ by 5½ inches. This copy does not have the final genuine blank leaf.

The question of the single or composite authorship of this poem is still unsettled. J. M. Manly believes it to be the work of no fewer than five authors. Among those who consider it the work of one man (William Langland?) are W. W. Skeat, J. J. Jusserand, and R. W. Chambers.

This work ranks perhaps second to Chaucer for the picture it presents of England in the middle ages. While Chaucer's language is that of the Court and upper classes, Piers Plowman uses the tongue of the common people, and is very valuable on that account.

» 633 « **LAW, WILLIAM** • A Serious Call to a Devout and Holy Life. Adapted to the State and Conditions of all Orders of Christians. 8vo, full old paneled calf, blind tooled design on sides; name on fly-leaf. London, 1729

FIRST EDITION. With 5 pp., of advertisements at the end.

This work was called by Samuel Johnson "The finest piece of hortatory theology in any language."

» 634 « **LAWRENCE, JOHN** • The Clergy-Man's Recreation: Shewing the Pleasure and Profit Of the Art of Gardening. *Frontispiece.* 12mo, three-quarter red levant morocco, gilt edges, by ROOT. London, 1714

SECOND EDITION. This copy apparently lacks a half-title.

A "Complete" First Edition of "Seven Pillars of Wisdom"

With a Few Words in the Author's Autograph

» 635 « [LAWRENCE, COL. T. E.] • Seven Pillars of Wisdom: a triumph. *64 plates (some double-page) comprising reproductions in color of oil, pastel, and charcoal portraits and illustrations by Kennington, Roberts, Clark, John, Sargent, Young, Gill, Rothenstein, Nash, Nicholson, and others, and some photographic studies; 58 text illustrations, 4 colored folding maps by Bartholomew, and numerous decorative initials printed in red and black.* Thick small 4to, full brown levant morocco, end-papers with woodcut designs by Kennington, gilt top, uncut. [London] 1926

A "COMPLETE" COPY OF THE RARE FIRST EDITION, privately issued for subscribers. Inscribed by Lawrence on page [xix], where he has corrected a name and written "Complete copy. I.XII.26 TES." This is one of the "complete" copies issued to subscribers (some copies containing twenty to thirty fewer illustrations were marked "incomplete" by Lawrence and were given to men who served under him in Arabia). This copy, in common with most, if not all, subscribers' copies, shows certain discrepancies between the list of illustrations and the actual plates. Two line drawings listed as being at pp. 92 and 208 are not present, but a plate "Prickly Pear" not listed is included at the back. This work was printed by Manning Pike, with the assistance of H. J. Hodgson, at 25 Charles Street, London, and was assembled and bound in such a way that the actual number of copies produced was known only to Lawrence.

"It is significant how strongly the personality of Lawrence has gripped the imagination of his countrymen! To comparatively few was he intimately known; his fame rested upon achievement in distant corners of the world; to the vast majority he was a figure legendary, elusive; whose master motives lay far outside their cognizance. So true it is that men often admire most what they are least able to understand.

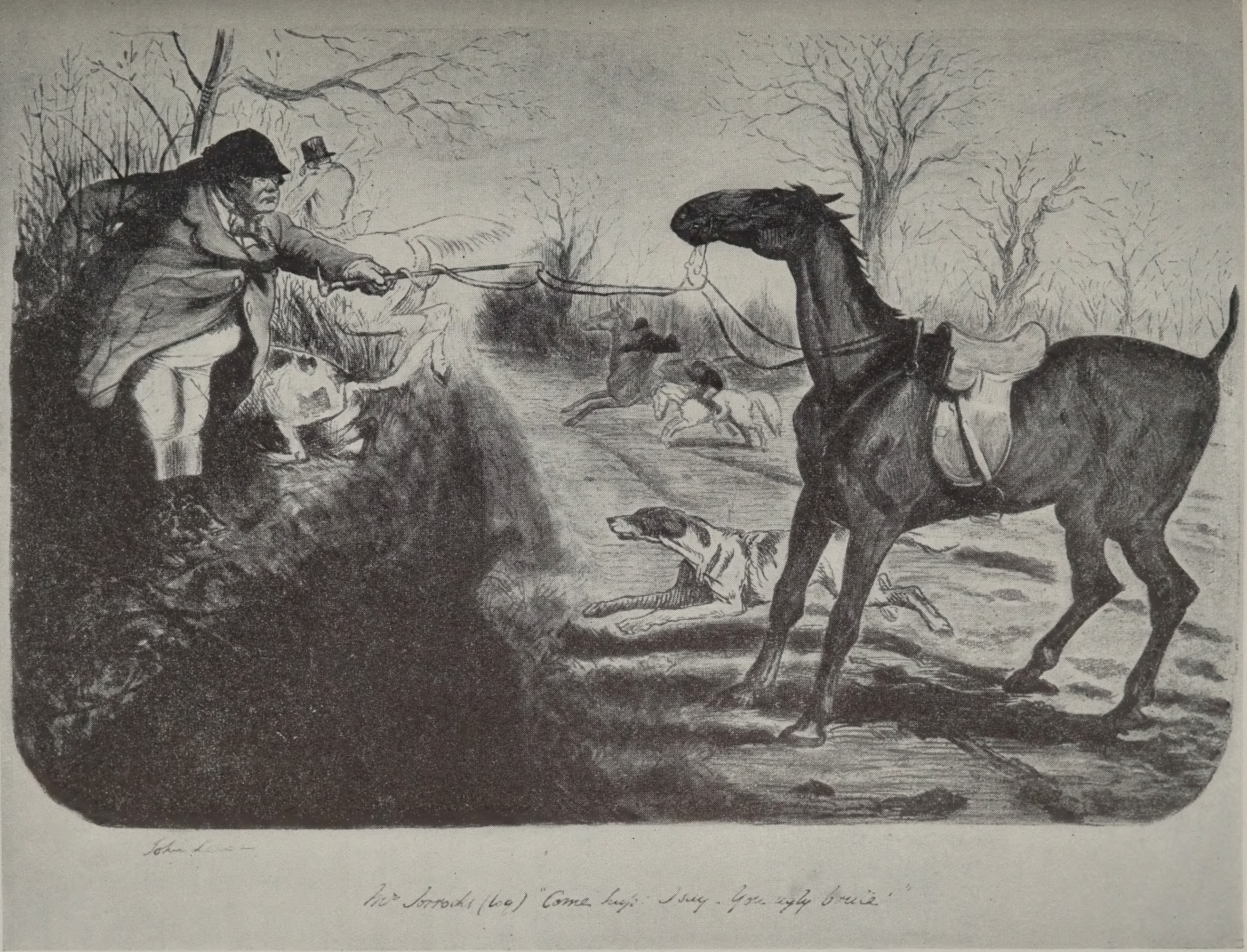
"There has been no character in our generation which has more deeply impressed itself upon the mind of youth . . .

". . . So different was he from other men that they could often only catch part of his singularly complex personality, and it is perhaps just in this difficulty of judging the man whole that lies the true evidence and measure of his greatness."—Lord Halifax, Chancellor of the University of Oxford, at the unveiling of the memorial to Lawrence of Arabia in the crypt of St. Paul's Cathedral, London, January 29, 1936, as reported by "The [London] Times."

The name "John H. Denison" appears on a fly-leaf.

» 636 « [LEAR, EDWARD] • Edward Lear on my Shelves. *Numerous illustrations, with several double-page plates in colors.* Small folio, original boards, linen back, uncut. Privately Printed, 1933

ONE OF 155 COPIES, printed on hand-made paper by the Bremer Press at Munich for William B. Osgood Field, and inscribed by him. Contains a bibliography of his works, works illustrated by him, descriptions of original drawings, watercolors, lithographs, engravings and woodcuts by him, prepared by Bertha Coolidge.


John Leech
Mr Jorrocks (loq) "Come hup! I say. You ugly brute!"

ORIGINAL WATERCOLOR DRAWING BY JOHN LEECH: NUMBER 638

» 637 « LEE, SOPHIA • The Life of a Lover. In A Series of Letters. 6 vols., 12mo, slate blue boards, uncut; rebacked with paper, break in one backstrip. London, 1804

FIRST EDITION.

» 638 « LEECH, JOHN • Original Watercolor Drawing (which has been varnished), signed "John Leech," and with the caption in the artist's hand: "Mr Jorrocks (loq.) 'Come hup! I say—You ugly brute!' " Size 23⅝ by 15 inches, backed with linen. Framed.

A MAGNIFICENT AND SPIRITED DRAWING by this celebrated English artist. The engraved plate of this drawing appears at p. 106 of Robert S. Surtees' work *Handley Cross,* London, 1854. The drawing depicts Jorrocks' predicament with his stubborn horse.

[See illustration on the preceding page]

» 639 « [LEECH, JOHN] • John Leech on my Shelves. *Numerous illustrations.* Small folio, original boards, linen back, uncut. Privately Printed, 1930

ONE OF 155 COPIES, printed on hand-made paper by the Bremer Press at Munich for William B. Osgood Field, and inscribed by him. Contains a bibliography of books illustrated by Leech and of Leechiana, descriptions of original drawings and sketches, a list of etchings and drawings, and other material relating to Leech, prepared by Bertha Coolidge.

"Personally I Think This Is the Best Work Leech Ever Did"—A.E.N.

» 640 « LEECH ILLUSTRATIONS, JOHN • GILBERT ABBOTT A'BECKETT. The Comic History of England, 2 vols., 1847-8 ✣ The Comic History of Rome [1852.] *Each work illustrated with colored plate and wood engravings by John Leech.* Together 3 vols., 8vo, original cloth, uncut. In two morocco-backed cloth folding cases. London, 1847[-52]

FIRST EDITIONS. TWO SUPERB ASSOCIATION WORKS, each bearing an autograph presentation inscription by the author and the artist on the fly-leaf in each volume: "Peter Rackham Esq. with kind regards from G. A. Beckett and John Leech [the last three words are in Leech's hand.] June 12/52."

Mr. Spielmann in his splendid *History of Punch,* describes the "Punch Table"—and mentions Mr. Rackham thus:

"Mr. Peter Rackham, too, was another guest—the guest,—again, and valued friend of the publishers—well understood to have given financial assistance in respect to the founding of the "Daily News." He was a highly esteemed friend of Thackeray and Dickens both, and the novelists and their publishers would send him presentation copies of their new works . . . Mr. Rackham ceased his visits to the Table in 1859, in which year, I understand, he died."

A SPLENDID SET, with the exception of tiny spots on covers, and slight offsets.

✦ *"These books are in 'mint' condition."*—A.E.N.

» 641 « LE GALLIENNE, RICHARD • The Book-Bills of Narcissus. 8vo, original wrappers, uncut; wrappers slightly soiled. In a half morocco slip case. Derby, 1891

FIRST EDITION. Large Paper, one of 100 copies. With the George Meredith bookplate.

» 642 « LEIGH, SAMUEL • Leigh's New Picture of London. *Illustrated.* Thick 16mo, contemporary full morocco; a few binding defects, and a small piece torn from the lower corner of the title-leaf injuring one word. London, 1820

This work contains *Costumes* of the *Lower Orders of the Metropolis* by T. L. B[usby], *24 fine colored costume plates.*

» 643 « [LE SAGE, ALAIN R.] • The Adventures of Gil Blas of Santillane. A New Translation, by the Author of Roderick Random [Tobias Smollett]. *With 33 finely engraved plates.* 4 vols., 16mo, full old sprinkled calf; break in two front hinges. London, 1750

FIRST EDITION OF THIS TRANSLATION, and the first with these illustrations. On two front fly-leaves of vol. I is a criticism of the work, written in English, and signed with the name "La Harpe," the great French critic, but not in his autograph.

With the Martin Holdich Green, Trinity College, Oxford, name-label in each volume.

» 644 « LE SAGE, ALAIN R. • The Adventures of Gil Blas of Santillane. Translated from the French . . . by T. Smollett. *Illustrated by Jean Gigoux.* 2 vols., 8vo, half brown morocco, gilt paneled backs, gilt tops, uncut. London, 1836

FIRST ENGLISH EDITION WITH THESE ILLUSTRATIONS.

» 645 « LEVER, CHARLES • Our Mess. *Portrait, and illustrations by H. K. Browne.* 3 vols., 8vo, original cloth; inside hinges of two volumes cracked. Dublin, 1843-4

FIRST EDITION. PRESENTATION COPY from the author, inscribed on title-page of one volume: *"Robert Tighe from C.J.L."* followed by one line written in German ending with the dates "1834-1842."

This work comprises two distinct stories: "Jack Hinton" and "Tom Burke of Ours."

» 646 « [LEWIS, MATTHEW G.] • The Monk: A Romance. 3 vols., 12mo, full red straight-grain morocco, gilt edges, by ZAEHNSDORF; small marginal restoration on some leaves, small text stains. London: Printed for J. Bell, 1796

FIRST EDITION. Second Issue, with the legend "In Three Volumes" appearing below the quotation on the title-pages. The first issue, which appeared in March, 1796, contained numerous printing errors, many of which were corrected in the present issue, which appeared in April. The paper is watermarked "1794." With the Willis Vickery bookplate.

» 647 « LEWIS, MATTHEW G. • The Monk. A Romance. 3 vols., 12mo, polished calf, leather labels; one vol., rebacked, binding poor, blank corner of one leaf torn away. Waterford: Printed for J. Spooner, 1796 [1818]

As usual with copies bearing the above imprint the paper is watermarked 1818.

» 648 « [LEWIS, MATTHEW G.] • Tales of Terror; with an Introductory Dialogue. *With 3 folding plates in color,* slight breaks in folds, *and an engraved title-page.* 12mo, old half calf; rebacked; binding worn. London, 1801

FIRST EDITION. Contains both printed and engraved titles.

Writing of this book, Thomas J. Wise in the Ashley Catalogue states: "This is a book of very considerable Shelleyan interest. It will be remembered that in 1810 Shelley published "Original Poetry by Victor and Cazaire," and that this work was suppressed immediately upon its appearance in consequence of the discovery that one of the pieces included in its pages had been taken bodily from Lewis's 'Tales of Terror.' The poem in question was 'Saint Edmond's Eve' . . . This occupied pages 37 to 44 of 'Original Poetry by Victor and Cazaire.' It also occupied pages 104 to 110 of 'Tales of Terror,' where it bears the more fully extended title 'The Black Canon of Elmham; Or, Saint Edmond's Eve.' How the ballad found its way into the 'Original Poetry' has never been explained . . ."

On the engraved title is a contemporary signature "The Duchess of Sussex," and on the printed title-page is written the name "Augusta." On the inside of the front cover there is writing, and a bookseller's stamp on the inside of the back cover. With a heraldic bookplate.

» 649 « LEWIS, MATTHEW G. • Tales of Wonder. 2 vols., royal 8vo, half polished calf; some leaves slightly foxed. London, 1801

FIRST EDITION. LARGE PAPER COPY. From the library of George Canning, the English statesman, with his autograph signature: "Geo. Cannin[g]" on the title-page of vol. I. With a small stamp on the verso of the title-page of vol. I. With the Willis Vickery bookplate.

» 650 « LEWIS, MATTHEW G. • The Monk. A Romance. *Illustrated.* 3 vols., 12mo, cloth, gilt tops, uncut. London, 1906

» 651 « LIBRARY OF CONGRESS • Catalogue of Books, Maps and Charts, belonging to the Library of the Two Houses of Congress. 8vo, new marbled board sides, morocco back and corners. Washington City [1802]

A RARE CATALOGUE. The library contained 494 items, and was valued at $4,057.

> ✦ *On the front fly-leaf Mr. Newton has inscribed: "A. Edward Newton 'Oak Knoll' December 1, 1935. 973 vols. $4057. value."*

» 652 « LIECHTENSTEIN, PRINCESS MARIE • Holland House. *Illustrated.* 8vo, full purple straight-grain morocco, gilt tooled corners on sides, gilt back, gilt edges. London, 1875

» 653 « LILLO, GEORGE • The Works of Mr. George Lillo; with some Account of his Life. 2 vols., 12mo, full calf; binding poor. London, 1775

With a few inserted plates. With the book-label of Henry Daniel and Henry Davies, and with the George F. Baker bookplate.

» 654 « LINCOLN, ABRAHAM • Autograph Endorsement signed, about 30 words, February 5, 1864. On the verso of the last page of an A.L.s., 2 pp., 8vo, by Hiram Shaw, Jr., to Hon. Green Adams, Lexington, Ky., January 27, 1864. Framed, with double glass.

AN INTERESTING ENDORSEMENT. Hiram Shaw, Jr., writes to Green Adams requesting him to secure a pass for his sister and two children and asks him "Will you to be kind enough to interest yourself to get her such a pass from the President himself. Mr. Lincoln himself may remember me as a friend of Mr. Thos. H. Clay. I was with Mr. Clay in Washington in the Fall of 1861 and was received very kindly by Mr. Lincoln at the White House on more than one occasion."

Lincoln's endorsement reads: "You see the lady's name is not given in this letter. Judge Adams, may, in his discretion, send the enclosed card—blank to be filled by one who can."

» 655 « LISLE, ROBERT • Lisle's Play upon Words. *40 finely colored plates,* each neatly inlaid. Oblong 12mo, full sprinkled calf, gilt edges, by ZAEHNSDORF. London, *circa* 1830

No title-page.

» 656 « LLOYD, CHARLES • Edmond Oliver. 2 vols., 12mo, full crimson levant morocco, gilt backs, gilt tops, uncut, by THE CLUB BINDERY; slight marginal repair. Bristol, 1798

FIRST EDITION. VERY RARE. A fine uncut copy. This romance is supposed to be a revelation of the ill-starred union between Coleridge and Miss Fricker. The circumstances of that affair were told Lloyd by Coleridge in confidence, and the publication of the romance was the chief cause of the breach in their friendship. The work was dedicated to Charles Lamb. With the half-titles. With the Robert Hoe bookplate.

» 657 « LOCKHART, JOHN G. • Memoirs of the Life of Sir Walter Scott. *Numerous illustrations, with the frontispieces in two states, one* COLORED BY HAND. 10 vols., 8vo, three-quarter green levant morocco, gilt paneled backs, gilt tops, uncut; backs slightly faded. Boston, 1901

LARGE PAPER EDITION. ONE OF 600 SETS.

» 658 « LOCKER-LAMPSON, FREDERICK • London Lyrics. 12mo, original green cloth. London, 1870

PRESENTATION COPY FROM THE AUTHOR, inscribed on the half-title: "Henry & Isabella Oppenheim, from the author."

» 659 « LOCKER-LAMPSON, FREDERICK • London Lyrics. A New Edition, Enlarged and Finally Revised. *Portrait.* 12mo, original cloth; inner front hinge cracked. London, 1876

» 660 « LOCKER-LAMPSON, FREDERICK • Patchwork. 16mo, original cloth. London, 1879

FIRST EDITION. Presentation copy from the author, inscribed on half-title: "H. S. Marks, from F. L."

» 661 « LOCKER-LAMPSON, FREDERICK • The Rowfant Library. A Catalogue of the Printed Books, Manuscripts, Autograph Letters, Drawings and Pictures, Collected by Frederick Locker-Lampson. *Frontispiece by G. Cruikshank.* 1886 ✣ An Appendix to the Rowfant Library. A Catalogue of the Printed Books . . . Collected since the printing of the first Catalogue in 1886. *Frontispiece.* 1900. Together 2 vols., royal 8vo, morocco-backed cloth, gilt tops, uncut. London, 1886-1900

LIMITED EDITIONS. ONE OF 150 AND 350 COPIES respectively.

» 662 « LOCKER-LAMPSON, FREDERICK • Lyra Elegantiarum. Revised and Enlarged Edition. Edited by Frederick Locker-Lampson. *Portrait.* 12mo, cloth; front inner hinge cracked. London, 1891

Presentation copy, inscribed by the editor on the fly-leaf.

» 663 « LONG, JOHN L. • Madame Butterfly, Purple Eyes, A Gentleman of Japan and a Lady, Kito, Glory. *Frontispiece.* 12mo, original decorated boards and cloth hinges, gilt top, uncut; covers rubbed. New York, 1898

FIRST EDITION. With a long autograph inscription regarding "Madame Butterfly" in the hand of the author on the front end-leaf.

"Not in the Shouts and Plaudits of the Throng But in Ourselves Are Triumph and Defeat"

» 664 « LONGFELLOW, HENRY W. • AUTOGRAPH POEM S. *"Henry W. Longfellow,"* entitled *"The Poets."* One p., 4to, March 13, 1876. About 95 words, in fourteen lines ✣ Original Pencil Drawing of Longfellow by Jacques Reich ✣ Portrait of Longfellow by S. A. Schoff after C. G. Thompson ✣ Etched portrait of Longfellow signed by S. Hollyer ✣ and 5 other portraits. All bound into a full turquoise blue levant morocco volume, triple gilt filet border on sides, white lettering piece on obverse cover, gilt back; wide inner levant borders, gilt; doublures and end-leaves of white watered silk, gilt edges, by STIKEMAN.

ONE OF THE MOST FAMOUS OF LONGFELLOW'S SONNETS, ending with the well-known lines quoted above. Bound in is a typewritten note from Mr. George S. Hellman which reads in part as follows: "Longfellow's manuscripts are of excessive rarity, this being one of two that have come, since the death of Mrs. James T. Fields, from the library of Longfellow's friend and publisher . . . and it is safe to predict that manuscripts of Longfellow will remain as difficult to obtain in the future as they have been in the past."

The sonnet begins as follows:

"O ye dead Poets, who are living still
    Immortal in your verse, though life be fled
    And O ye living Poets, who are dead
While ye are living, if neglect can kill . . ."

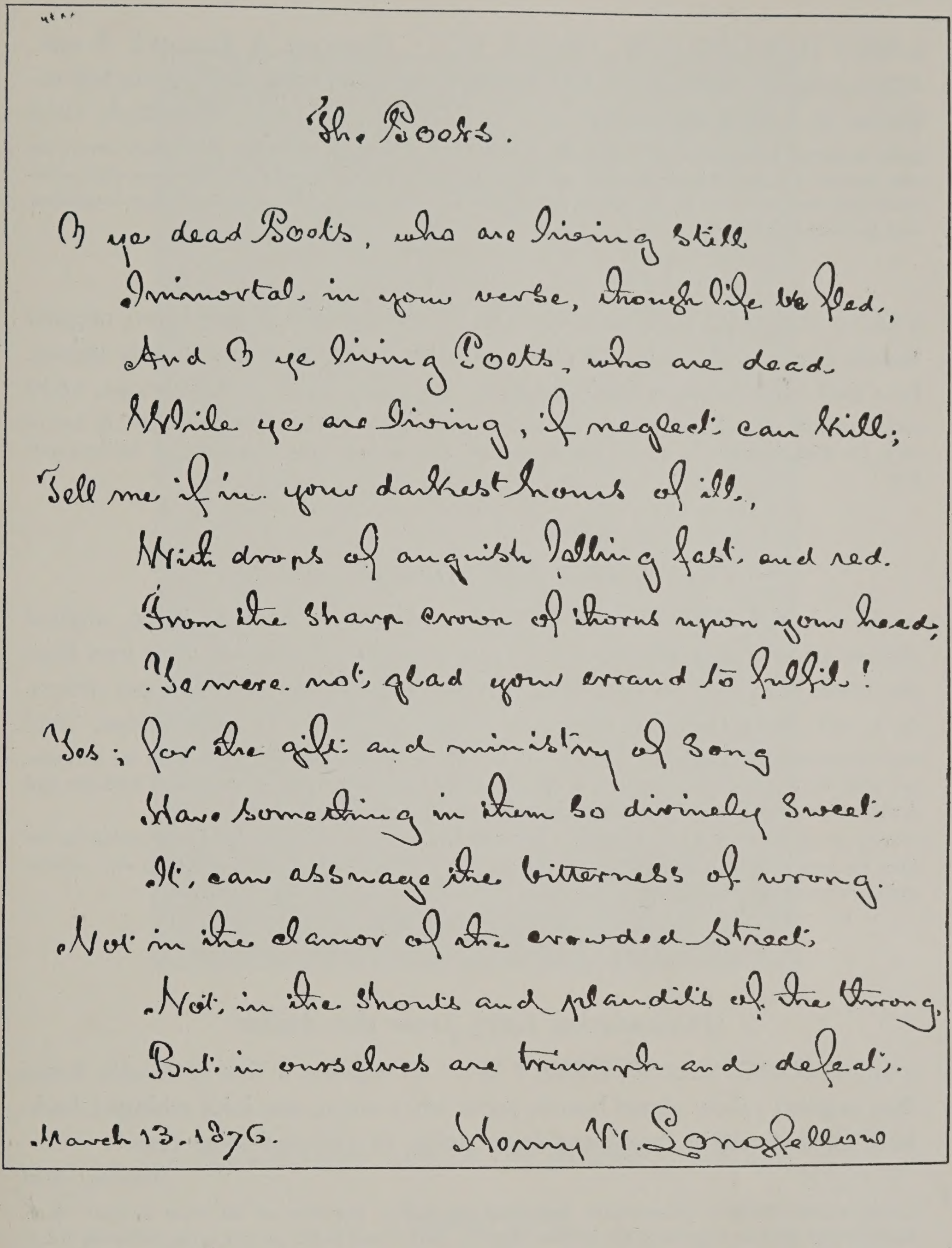
[See illustration]

» 665 « [LONGFELLOW, HENRY W.] • Hyperion, a Romance. 2 vols., 12mo, ORIGINAL BOARDS, paper labels, uncut; skillful repairs to backstrips. In a half brown morocco double-backed book-shaped slip case. New York, 1839

FIRST EDITION. Laid in is a fine A.L.s. by the author, 2 pp., 4to, New York, January 30, 1839, to Gov. William Henry Seward of New York, written while Longfellow was a professor at Harvard University and referring to an application made by a Doctor Storer for a situation as Health Officer of the port of New York. The letter, which mentions Washington Irving, reads in part as follows:

"Although I have not the honor of your acquaintance, I venture to address you in behalf of my friend Dr. Storer, who has applied for the situation of Health Officer of the port of New York. The Doctor was one of a little circle of friends, who passed the winter of 1827 together at Paris. Irving, [here follows an illegible name], and myself were with him, and we had all the best opportunity of judging of Dr. Storer's character. Irving has already borne testimony to his many excellent traits . . ."

The end-papers are brown, as is nearly always the case, though it seems probable that the earliest end-papers of all copies were white and that a few years after publication they were replaced by the brown end-papers. With the Seth Sprague and Ward E. Terry bookplate.



The Poets.

O ye dead Poets, who are living still
Immortal in your verse, though life be fled,
And O ye living Poets, who are dead
While ye are living, if neglect can kill;
Tell me if in your darkest hours of ill,
With drops of anguish falling fast and red
From the sharp crown of thorns upon your head,
Ye were not glad your errand to fulfil!
Yes; for the gift and ministry of Song
Have something in them so divinely sweet,
It can assuage the bitterness of wrong.
Not in the clamor of the crowded street,
Not in the shouts and plaudits of the throng,
But in ourselves are triumph and defeat.

March 13. 1876.
Henry W. Longfellow

A FAMOUS SONNET BY LONGFELLOW IN HIS AUTOGRAPH

[Number 664]

» 666 « [LONGFELLOW, HENRY W.] • Hyperion, A Romance. 2 vols., 12mo, original boards, paper labels, uncut; one cover loose, binding slightly defective. In a cloth slip case. New York, 1839

FIRST EDITION, in the original boards. The end-papers in this copy are brown, as is nearly always the case, though it seems probable that the earliest and-papers were white and that a few years after publication they were replaced by the brown end-papers. There exists a presentation copy from Longfellow with the brown end-papers.

» 667 « LONGFELLOW, HENRY W. • Voices of the Night. 12mo, original boards, paper label, uncut; backstrip and label defective, covers slightly stained. In a half blue morocco folding case. Cambridge, 1839

FIRST EDITION. Second Issue, with the correct reading "The arm of Hector, and the might" in line 10 on p. 78. With the name "Cortlandt Van Rensselaer," and the date "Feby 17th 1840" on the front end-leaf.

Presentation Copy from the Author

» 668 « LONGFELLOW, HENRY W. • Poems on Slavery. 12mo, original yellow glazed wrappers, uncut; wrappers somewhat discolored, piece torn from the lower corner of the back wrapper, and a few other small wrapper defects. In a half brown morocco slip case. Cambridge, 1842

THE EXCEEDINGLY RARE FIRST EDITION; particularly rare in original wrappers. With the half-title, and with the 8 pp. of advertisements at the end. With a very small stain at the foot of half-title leaf. A work most difficult to find with the wrappers intact.

A copy of superlative interest, as it bears an autograph presentation inscription by the author on the front wrapper, reading as follows: "Charles Folsom Esq from the Author." Charles Folsom was a teacher and librarian of Harvard College.

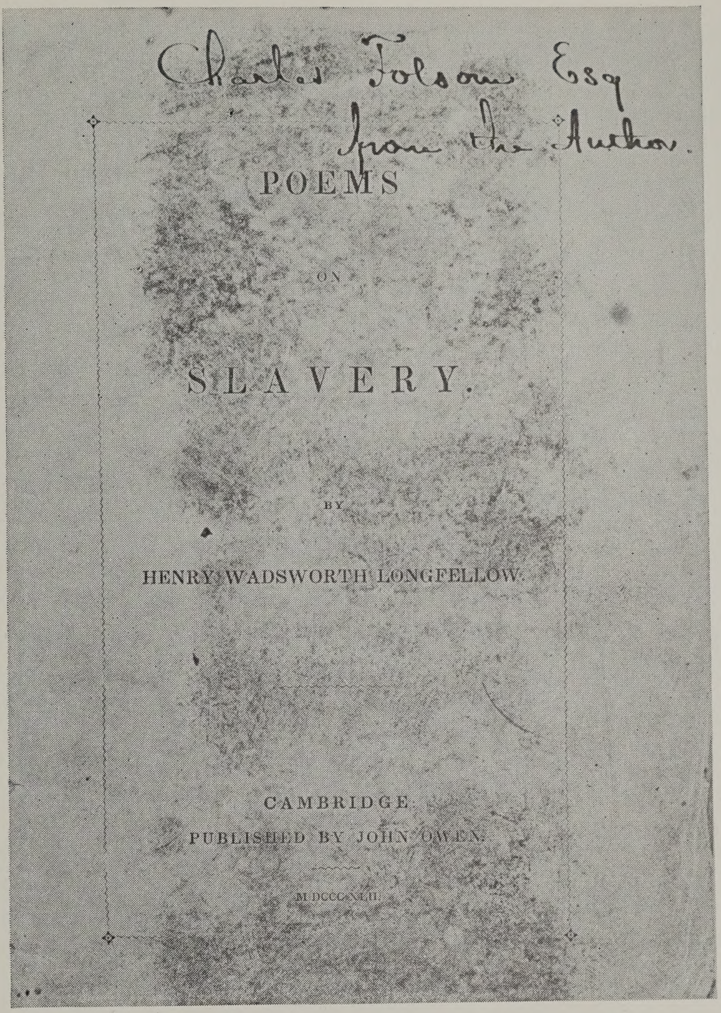
[See illustration]

Presentation Copy from the Author

» 669 « LONGFELLOW, HENRY W. • Evangeline, a Tale of Acadie. Royal 8vo, original yellow glazed boards, paper label, uncut; one joint rehinged, backstrip repaired, slight foxing and cover stains. In a cloth folding case.

Boston, 1848

LARGE PAPER EDITION. Presentation copy from the author, inscribed on the front fly-leaf: "A. S. Packard with the best regards of the Author. May 25, 1848." Laid in the volume is the following A.L.s.: "My dear Cousin Alpheus. Your uncle Charles gave me this book after Fanny died, but I feel very sure that it ought to belong to you, on account of your name and your nearer claim to any possession of your grandfather's. This is one of the Author's private copies, so it is valuable—. . . Marcia Packard. May, nineteen fifteen."



Charles Folsom Esq
from the Author.

POEMS

ON

SLAVERY.

BY

HENRY WADSWORTH LONGFELLOW.

CAMBRIDGE:
PUBLISHED BY JOHN OWEN.

MDCCCXLII.

A PRESENTATION COPY OF THE RARE FIRST EDITION

[Number 668]

» 670 « LONGFELLOW, HENRY W. • The Golden Legend. 12mo, original cloth; a few small cover defects. Boston, 1851

FIRST EDITION. Tipped in the volume is the A.N.s. by the author: "To David Bogue Esq. Fleet Street. Please deliver to the bearer one copy of the 'Golden Legend,' and pass to my account. Henry W. Longfellow. Cambridge. Nov. 22, 1852." The advertisements are not present in this copy. With the Jacob C. Chamberlain bookplate.

» 671 « LONGFELLOW, HENRY W. • The Song of Hiawatha. 12mo, original cloth; slightly worn, tiny tear in one hinge. Boston, 1855

FIRST EDITION. FIRST ISSUE, with the word "Dove" instead of "Dived" in line 7, on p. 96. With 12 pp. of advertisements, dated November, 1855, at the end.

» 672 « LONGFELLOW, HENRY W. • The Courtship of Miles Standish. 12mo, original cloth. Boston, 1858

FIRST EDITION. Presentation copy from the author, inscribed on the front end-leaf: "Mrs. Stevens with the compliments of the Author. 1858." The leaf of advertisement for "Waverley Novels" is not present in this copy.

» 673 « LONGFELLOW, HENRY W. • The Courtship of Miles Standish. 12mo, original cloth. In a half brown morocco slip case. Boston, 1858

FIRST EDITION. A splendid copy, with the exception of a small number of faint stains on the covers. The leaf of advertisement for "Waverley Novels" is present in this copy. Writing by a former owner on the front fly-leaf.

» 674 « LONGFELLOW, HENRY W. • Tales of a Wayside Inn. *Engraved half-title.* 12mo, original cloth, gilt tops. *2 copies;* covers slightly stained. In a morocco-edged cloth slip case. Boston, 1863

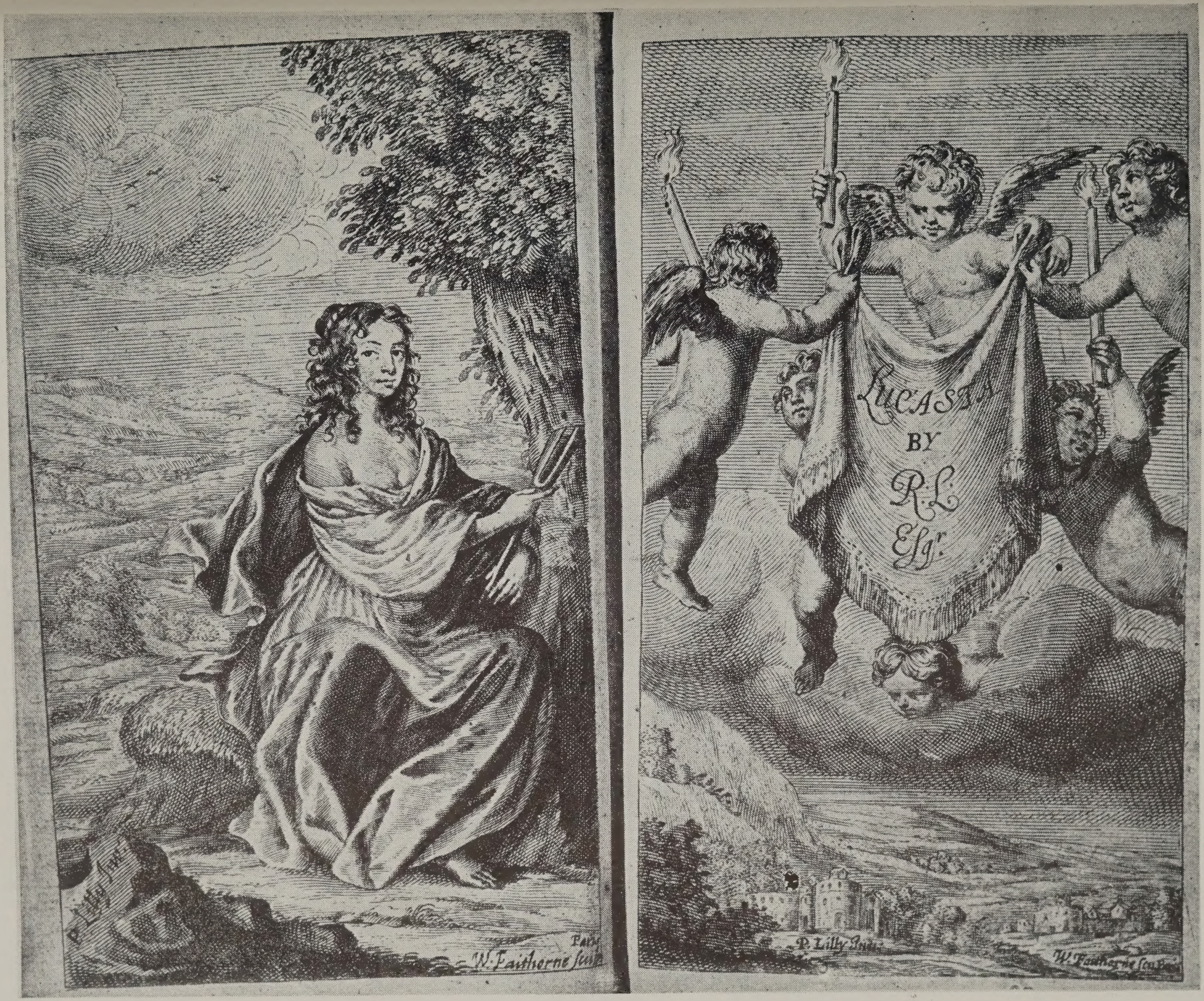
FIRST EDITION. With the advertisements in one copy in the earliest state, with the reading "Nearly Ready" following the present work on p. 11 of the advertisements. Laid in the same copy is an A.N.s. by the author on a financial matter.

Believed to Be One of the Finest Copies Extant

» 675 « LOVELACE, RICHARD • Lucasta: Epodes, Odes, Sonnets, Songs, &c. To which is added Aramantha, A Pastorall. *Engraved frontispiece and portrait of Lucy Sacheverall (?) by W. Faithorne, after Sir Peter Lely;* tiny piece torn from the upper blank margin of the frontispiece. Small 8vo, ORIGINAL UNLETTERED SHEEP. In a cloth folding case. London: Printed by Tho. Harper, 1649

FIRST EDITION, IN ORIGINAL SHEEP. Measures 5 7/16 by 3 1/4 inches. First Issue, with the word "Warres" instead of "Wars" in the heading on p. 3. The blank leaf [A4] and "The Table of Contents" [M3] are present in this copy. With two genuine blank leaves at the front and three at the back.

[See illustration]


P. Lilly Inv.
Paris
W. Faithorne sculp.
LUCASTA
BY
R.L.
Esqr.
P. Lilly Inv.
W. Faithorne sculp.

PERHAPS THE FINEST COPY EXTANT OF "LUCASTA": NUMBER 675

» 676 « LOVER, SAMUEL • Handy Andy. *With 24 illustrations by the author.* 8vo, original cloth, uncut; some plates foxed. London, 1842

FIRST EDITION.

» 677 « LOWELL, JAMES R. • A Year's Life. 12mo, original boards, paper label; binding worn, a few leaves slightly foxed, fly-leaf lacking. In a full red levant morocco solander case. Boston, 1841

FIRST EDITION. With the slip of errata. With the Edward H. Bierstadt and Willis Vickery bookplates.

» 678 « LOWELL, JAMES R. • Edgar Allan Poe. Proof sheets, with corrections, of his biographical sketch of Poe in "Graham's Magazine," February, 1845. *With engraved portrait.* 5 pp., 8vo, half plum-colored morocco. [Philadelphia, 1845]

WITH THE AUTHOR'S SIGNATURE "J. R. Lowell" ON THE FIRST PAGE, and with two corrections in his autograph; the following also in his autograph appears on top of the first page "Elmwood, 1847". These sheets are proofs of pp. 49-53 of the February, 1845 issue of "Graham's Magazine," submitted to Lowell for his approval. Incorporated in this biographical sketch are three of Poe's poems.

» 679 « [LOWELL, JAMES R.] • A Fable for Critics. 12mo, full crimson levant morocco, gilt top, by THE CLUB BINDERY; top margin of one leaf slightly defective. [New York, 18-]48

FIRST EDITION. FIRST ISSUE, without the reading: "A Vocal and Musical Medley" on the title-page. Page 64 is correctly numbered in this copy. With the Robert Hoe bookplate.

» 680 « [LOWELL, JAMES R.] • Meliboeus-Hipponax. The Biglow Papers, edited, with an Introduction, Notes, Glossary, and Copious Index, by Homer Wilbur, Cambridge, 1848 ✣ The same, Second Series, Boston, 1867. Together 2 vols., 12mo, original cloth; a few small cover defects in the first series, and some slightly foxing in the second series. In half calf protecting covers. Cambridge and New York, 1848-67

FIRST ISSUE OF THE FIRST EDITION of the first series, with Cambridge imprint only on the title-page. First American Edition of the second series. With the John Moxon bookplate in the first series.

» 681 « [LOWELL, JAMES R.] • Meliboeus-Hipponax. The Biglow Papers, edited with an Introduction, Notes, Glossary, and Copious Notes, by Homer Wilbur. 12mo, original cloth; covers slightly stained, front end-leaf extended, a fly-leaf lacking. Cambridge and New York, 1848

FIRST EDITION. Second Issue, with the Cambridge and New York imprint on the title-page. With the Jacob C. Chamberlain bookplate.

» 682 « LOWELL, JAMES R. • Under the Willows. 12mo, original cloth; covers slightly stained, slight foxing in text. Boston, 1869

FIRST EDITION. First Issue, with the word "Thy" instead of "Its" in line 7 on p. 224. With the errata slip.

» 683 « LUCAS, EDWARD V. • AUTOGRAPH MANUSCRIPT of "The Bright Eyes of Tears," signed, about 825 words, written on 15 pp., small 4to. Bound in a three-quarter red levant morocco volume.

A FINE AND DESIRABLE MANUSCRIPT. With a number of corrections in the hand of the author.

» 684 « LUCAS, EDWARD V. • Sparks from a Flint. Odd Rhymes for Odd Times. 16mo, original light brown cloth. In cloth slip case. London, 1890

FIRST EDITION OF THE AUTHOR'S FIRST BOOK. VERY RARE. Inscribed on the title by the author: "With shame I confess that this was my first book. E. V. Lucas. Jan. 17, 1924."

Laid in is an autograph note to Mr. Newton from Mr. Lucas, dated January 17, 1924, reading: "... How dare you dig up that book. I spent £17 in suppressing it about 5 years ago. Tell me when you come back from Paris, because I always want to see you (Plural). E.V.L."

» 685 « McCOOK, HENRY C. • American Spiders and their Spinningwork. A Natural History of the Orbweaving Spiders of the United States with Special Regard to Their Industry and Habits. *With 30 plates, some of the figures being colored, and numerous text illustrations.* 3 vols., 4to, cloth; bindings slightly soiled. Philadelphia, 1889-93

ONE OF 250 SETS PRINTED, each volume signed by the author. Scarce. With the Carl Edelheim bookplate in each volume.

» 686 « McFEE, WILLIAM • Letters from an Ocean Tramp. *Colored frontispiece.* 12mo, original blue cloth, with the dust jacket. London, 1908

FIRST EDITION of the author's first book. First Issue, with the reading: "Cassell & Co." at the foot of the backstrip.

AN IMMACULATE COPY.

» 687 « McFEE, WILLIAM • Letters from an Ocean Tramp. *Colored frontispiece.* 12mo, original cloth; backstrip slightly faded, and with a few very small stains on the covers. In a cloth slip case. London, 1908

FIRST EDITION of the author's first book. First Issue, with the reading "Cassell & Co." at the foot of the backstrip.

» 688 « McFEE, WILLIAM • Aliens. 12mo, original blue cloth. London, 1914

FIRST EDITION. Second Issue, without the advertisements.

» 689 « McFEE, WILLIAM • Aliens. 12mo, original cloth, with the dust jacket. London, 1914

FIRST EDITION. Second Issue, without the advertisements at the end.

» 690 « McKINLEY, WILLIAM • Speeches and Addresses. *Portrait.* 8vo, half green morocco, gilt paneled back, gilt top, uncut; back discolored. New York, 1900

FIRST EDITION. PRESENTATION COPY FROM PRESIDENT MCKINLEY to his Postmaster General, inscribed on the fly-leaf: "For Hon. Charles Emory Smith, with sincere regards, William McKinley."

» 691 « [MAGELLAN, FERNANDO] • A Link with Magellan. Being a Chart of the East Indies, C. 1522, in the possession of Boies Penrose. *Facsimile double-page chart.* Small folio, cloth-backed boards, uncut. Privately Printed, 1929

ONE OF 150 COPIES.

"The Most Magnificent of All Editions of Magna Charta"

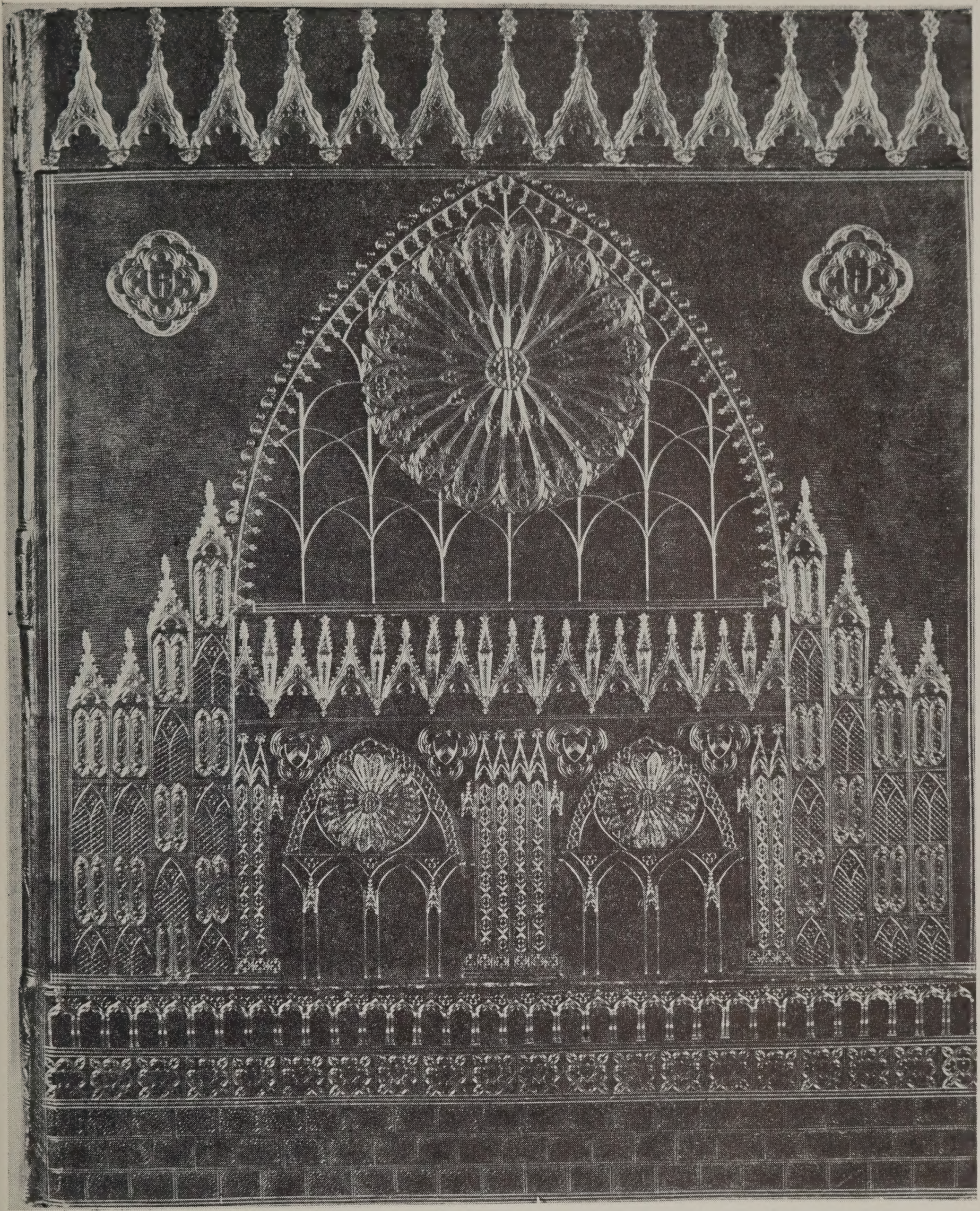
» 692 « MAGNA CARTA • Regis Johannis XV. Die Junii Anno Regni XVII. *Printed in gothic letters of gold, on thirteen leaves of pure vellum, each bearing the simile of a scroll, richly illuminated in gold and colors, upon which the text is printed.* Atlas folio, full dark blue straight-grain morocco, the sides similarly decorated in rich gold and blind tooling in a conventional architectural design representing the front of a great cathedral, the twin entrances and the dome in sunken compartments, the base and top being raised above the main design, the whole giving an effect of splendor, the design carried over to the back of the volume, broad inside borders of blue morocco, tooled in squares each bearing an emblematic escutcheon; doublures and fly-leaves of vellum with ornament, gilt edges. In a full red straight-grain morocco solander case, bearing the paper label of the Czar's library; the case has been repaired. London, 1816

FROM THE CZAR'S LIBRARY.

Following the title-page is a leaf bearing the names of twenty-five Barons who presented the Magna Charta to King John, on the 15th day of June, in the seventeenth year of his reign, A. D., 1215. Then follows the text of this immortal document, every word of which is most appropriately printed in gold. Each leaf of text is emblazoned with the heraldic insignia of the various Barons; their coats of arms executed in gold and colors, illuminated by hand; the last leaf bearing the seal of the King. The vellum leaves are interleaved with heavy blank sheets.

Lowndes writes: "The most magnificent of all editions of MAGNA CHARTA was printed in Letters of Gold by John Whittaker in 1816, and dedicated to the Prince Regent, afterwards George IV... Some few were printed on vellum, in super-royal folio, highly decorated with heraldic emblems and armorial bearings, under the direction of Mr. Thos. Willement."

[See illustration]



A MAGNIFICENT COPY FROM THE LIBRARY OF THE CZAR OF RUSSIA

[Number 692]

» 693 « [MAHONY, REV. F. S.] • The Reliques of Father Prout. Collected and arranged by Oliver Yorke. *Illustrations.* 2 vols., 12mo, full red polished calf, gilt tooled backs, gilt tops, uncut, original cloth covers bound in, by ZAEHNSDORF. London, 1836

FIRST EDITION.

» 694 « MALET, LUCAS • The History of Sir Richard Calmady. 12mo, original red cloth, uncut; inner hinges cracked. London, 1901

FIRST EDITION. FIRST ISSUE, in one volume. The second issue appeared in two volumes.

» 695 « MALET, LUCAS • The History of Sir Richard Calmady. 12mo, original red cloth, uncut; inner hinges cracked, somewhat soiled. London, 1901

FIRST EDITION. FIRST ISSUE, in one volume. The second issue appeared in two volumes.

» 696 « MALET, LUCAS • The History of Sir Richard Calmady. A Romance. 2 vols., 12mo, original cloth, uncut. London, 1901

FIRST EDITION. Second Issue, in the two volume format. With writing in an unidentified hand on the half-title of vol. I.

First Edition, Original Boards

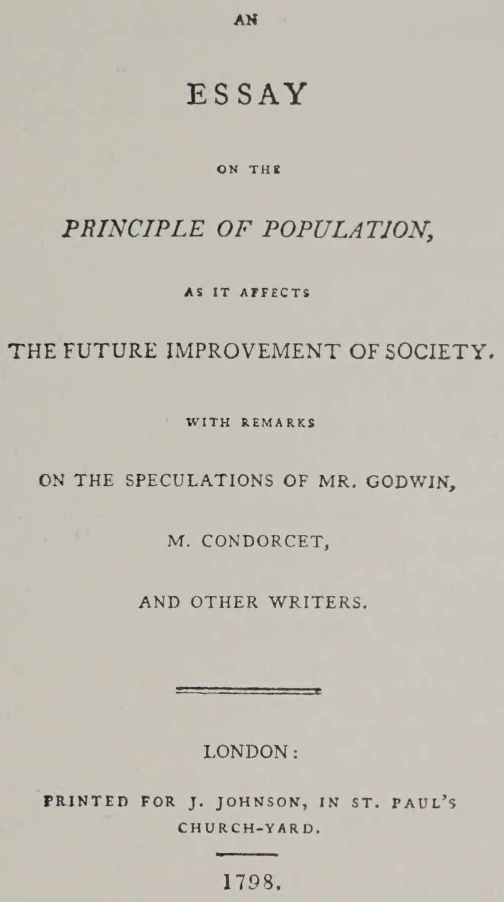
» 697 « [MALTHUS, THOMAS R.] • An Essay on the Principle of Population, as it affects the Future Improvement of Society. With Remarks on the Speculations of Mr. Godwin, M. Condorcet, and other Writers. 8vo, original boards, wholly uncut; backstrip repaired and a few portions supplied, covers stained in places and somewhat worn, some leaves slightly foxed. In a cloth folding case. London, 1798

FIRST EDITION, IN THE ORIGINAL BOARDS, wholly uncut, measuring 8 15/16 by 5½ inches. Very rare in this state.

> ✦ *The lengthy inscription "Sacred to the Memory of the Rev. Thomas Robert Malthus, long known to the literary world by his admirable writings . . . particularly by his essay on population," accompanies the copy with the statement "I copied it many years ago.* A.E.N."

[See illustration]

» 698 « MALTHUS, THOMAS R. • An Essay on the Principle of Population. The Fifth Edition, With Important Additions. 3 vols., 8vo, calf; hinges cracked, other cover defects, leaves slightly foxed. London, 1817



AN

ESSAY

ON THE

PRINCIPLE OF POPULATION,

AS IT AFFECTS

THE FUTURE IMPROVEMENT OF SOCIETY.

WITH REMARKS

ON THE SPECULATIONS OF MR. GODWIN,

M. CONDORCET,

AND OTHER WRITERS.

LONDON:

PRINTED FOR J. JOHNSON, IN ST. PAUL'S
CHURCH-YARD.

1798.

FIRST EDITION OF MALTHUS' FAMOUS WORK

[Number 697]

» 699 « MANUSCRIPT ANTIPHONAL ON VELLUM • *202 leaves in Latin on heavy vellum measuring 21 by 13¾ inches. With 24 large and small initial letters, mostly illuminated in burnished gold and colors, numerous other initial letters in red and blue, heightened with delicate penwork. Square and diamond-shaped notes on four line staves.* Folio, full original or contemporary calf over oak boards, metal bosses in corners, one in center of back cover, two trefoil metal plaques on front cover; binding and a few leaves somewhat defective. XV Century

With Five Large and Thirteen Smaller Initial Letters Superbly Executed

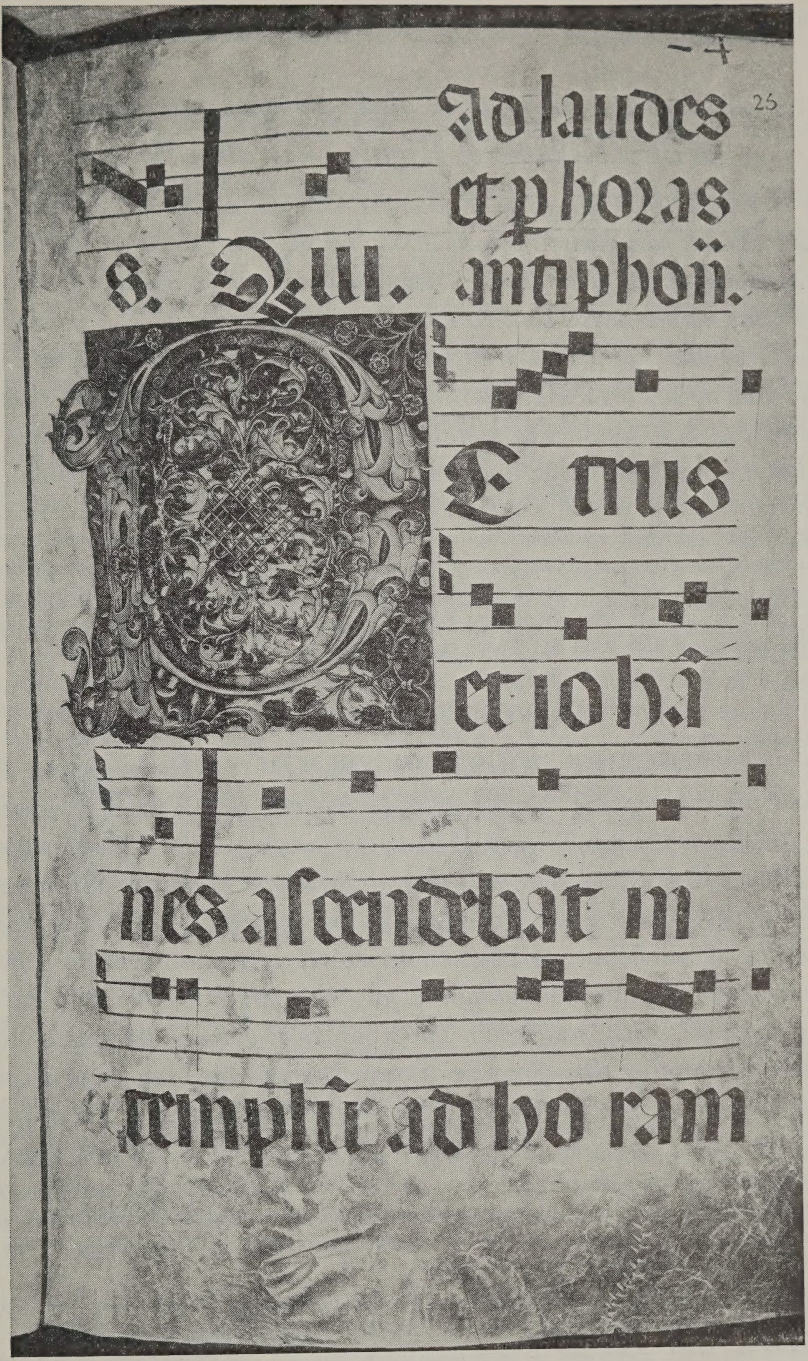
» 700 « MANUSCRIPT ANTIPHONAL ON VELLUM • *Antiphonal in Latin written on 115 leaves of heavy vellum measuring 32 by 22¼ inches. With 5 large and superb illuminated initial letters measuring approximately 10 by 9½ inches, with 13 smaller initials measuring approximately 5 by 4 inches. These are beautifully and richly executed in burnished gold and rich earth colors. There are numerous other large and small initial letters throughout, mostly very decorative with elaborate penwork scrolls and designs, but with few colors and no gold. Square notes on five line staves, gothic lettering mainly, rubricated text.* Elephant folio, full original or contemporary blind stamped calf over oak boards, protected by bands of metal on covers, decorative metal squares in corners and centers, with raised metal bosses, metal bosses on lower edges; some defects in binding and a few leaves slightly defective. Late XV or early XVI Century

A FINE SPECIMEN OF AN ANTIPHONARY, particularly desirable because of the elaborate illuminated letters. The work was executed by more than one scribe. Two or three of the initial letters are rather crude. The few leaves beginning (as well as a few others) "*In Secundo Nocturno*" are apparently on newer vellum, with a more conservative style of decoration, with the lettering in roman style. These may have been executed at a later date.

[See illustration]

An Antiphonal Dated 1505

» 701 « MANUSCRIPT ANTIPHONAL ON VELLUM • *188 leaves of heavy vellum measuring 21 by 15 inches. With numerous large and small initial letters, painted in red and blue, a number in gold with floriations in color, some with ornamental pen-work. The first page displays an elaborate border with a very large initial letter, floriated and gilt. Square and diamond-shaped notes on five line staves. Rubrics throughout, gothic and roman lettering.* Folio, full blind stamped calf, original or contemporary; binding crudely repaired, some defects in binding and in a few leaves. Early XVI Century


-4
25
Ad laudes
et p horas
S. Q. III. antiphoñ.
E trus
et iohã
nes ascendebãt in
templũ ad ho ram

A FINE ANTIPHONARY

[Number 700]

An Italian Antiphonal of the Seventeenth Century With a Number of Highly Decorative Borders

» 702 « MANUSCRIPT ANTIPHONAL ON VELLUM • *127 leaves in Latin on heavy vellum, measuring 23¾ by 17¼ inches. With 4 pages displaying elaborately decorated borders with flowers, leaves, and birds, in the manner of the period. 7 pages display similar lateral borders. The first page also displays an ornamental shield whereon is painted two crossed arms and hands, surmounted by the Latin cross. Two crowned lions uphold the shield. Four line staves with square and diamond-shaped notes, a number of highly decorative large initial letters, as well as a number of simpler ones, rubrications throughout.* Large folio, *vide infra.* [Mediolani, 1697]

AN INTERESTING AND UNUSUAL SPECIMEN OF AN ANTIPHONAL. It is bound in the original calf over oak boards edged with scalloped strips of metal, bordered with rivets; the obverse cover has two narrow strips of wood hammered laterally to cover, the reverse cover has a decorative metal boss in each corner, metal plaque riveted to center, spikes on all edges. With a metal frame displaying a paper lettering piece as follows: "Antiphonarium Feriale." The following appears at the end: Librus hunc Pr. Fr. Ferdinandus a Almercato Ref. Proue mediolani scipsit . . . An Dni. mdcxcvii . . ."

In a Grolieresque Binding

» 703 « MANUSCRIPT HOURS ON VELLUM • [Horae Beatae Virginis Mariae. Cum calendario.] *Manuscript in Latin (with the Calendar in French) written on 180 leaves of uterine vellum (5⅞ by 4¼ inches). With 10 arch-topped miniatures and one large historiated initial letter depicting the Visitation. Numerous initial letters in liquid gilt on red and blue grounds, others more highly decorative, one illuminated border.* Thick 12mo, full brown apparently sixteenth century calf, with a highly ornamental interlaced design in gilt with straps and volutes, the former painted in white, black, and green. The front cover displays the name "Ioannes" (under which another name may be discerned) while the back cover displays the remainder of the name "Le Gruiet," gilt back, gilt edges; the colored paints are rubbed away in places. In a cloth case. France, XV Century

IN AN EXCEEDINGLY INTERESTING SPECIMEN OF EARLY BOOK BINDING. The manuscript is written in a large bold gothic book hand, apparently by more than one scribe. The last two pages are written in ordinary latin script. The name of Saint Genevieve, patron saint of Paris, appears in the calendar of January. There are text rubrications throughout.

The subjects of the miniatures are as follows: (1) The Annunciation. (This miniature is rubbed, effacing the faces; (2) The Crucifixion; (3) Pentecost; (4) The Announcement to the Shepherds; (5) The Adoration of the Magi. (Note that all three magi are white); (6) The Presentation in the Temple; (7) The Flight into Egypt; (8) The Coronation of the Virgin; (9) Susanna and the Elders or David and Bathsheba; (10) The Raising of Lazarus (?).

Note that the majority of the nimbi over the holy personages depicted are delineated as solid discs one exception being in the initial letter depicting The Visitation where the nimbi are two circular rings over the heads of Mary and Elizabeth.

A Magnificent Illuminated Book of Hours

» 704 « MANUSCRIPT HOURS ON VELLUM • [Horae Beatae Virginis Mariae. Cum Calendario.] *Manuscript in Latin and in French engrossed on 164 leaves of uterine vellum, with 16* LARGE AND VERY BEAUTIFUL *gothic framed miniatures, each of which is surrounded by broad and beautiful borders composed of flowers, birds, acanthus leaves, pen-and-ink scrolls, ivy-leaves, and numerous grotesques, executed in brilliant colors and heightened with burnished gold, the whole of the rubricated text adorned with hundreds of capitals, large and small, and ornamental finials, in burnished gold and colors, heightened with Chinese white.* 8vo, full old late seventeenth or early eighteenth century French red morocco, gilt, gilt clasps.

Northern France, XV Century

A SUMPTUOUSLY EXECUTED MANUSCRIPT written in northern France, probably Tours or Paris, sometime between the years 1400-50. The quality and profusion of the decorations are indications not only of costliness but also of the social importance of the person for whom the work was done. It is impossible to say who that person was, but it is certain that the book was made for presentation to a lady named Margaret, whose portrait appears in the last two miniatures. In the first one she is kneeling before St. Margaret of Antioch, her name saint, and in the other she is kneeling on one side of the crucified Saviour, with figures of the two Marys on the other side. Daisies (Marguerites) appear among the floral decoration of a number of the borders, and the word *Droit* in large gold letters is placed beneath the two miniatures of St. Luke and The Annunciation. This word was probably the family motto of the lady, or of the person, possibly her husband, who presented the book.

All the prayers are in Latin, as usual, but the last sixteen pages in the book are in French verse, and consist of a Life of St. Margaret of Antioch (8 pp.) beneath the picture of St. Margaret and the lady Margaret, and precepts for holy living (8 pp.) beneath the picture of the Crucified Saviour and the lady Margaret. All the miniature paintings are the work of a first-rate artist; all are in a brilliant, well-preserved state and four of them display the diapered background so characteristic of the best early fifteenth century French illuminated art.

The subjects of the large miniatures are as follows: (1) St. John on the Isle of Patmos; (2) St. Luke; (3) St. Matthew; (4) St. Mark; (5) The Annunciation. The Angel Gabriel with a banner displaying the words *Ave Maria plena dominus tecum* [the word *grátia* was omitted for some reason]; (6) The Visitation of Mary and Elizabeth; (7) The Nativity; (8) The Announcement to the Shepherds. (Note the bagpipes); (9) The Presentation in the Temple; (10) The Flight into Egypt; (11) Mary before the King of Heaven; (12) King David Praying; (13) apparently another Visitation; (14) An Interment; (15) St. Margaret of Antioch; (16) The Crucifixion.

Note the type of the nimbi, and also the remarkably detailed backgrounds.

A Beautiful Fifteenth Century Illuminated Manuscript

With Twelve Arch-topped large Miniatures and 19 Smaller Ones

» 705 « MANUSCRIPT HOURS ON VELLUM • [Horae Beatae Virginis Mariae. Cum calendario. In Latin, with calendar and most of the rubrics in French.] *Written on 153 leaves of thick vellum (9½ by 6¾ inches) in bold gothic book script, 19 lines to a page in black and red; with 12 large arch-topped illuminated miniatures and 19 smaller miniatures, numerous illuminated capitals in burnished gold and colors, each large miniature surrounded by illuminated marginal borders extending to the full size of the page, and with lateral borders on other pages. The borders are beautifully and richly executed in colors and in dots of liquid gold; with ivy interspersed with acanthus leaves, pen-work scrolls, florets, fruits and numerous grotesques. Finials in color heightened with Chinese white. Ruled and margined in faint red throughout.* 4to, full old red plush, silver clasps, gilt and painted edges.

Late XV Century

A BEAUTIFULLY ILLUMINATED BOOK OF HOURS, apparently the work of two artists. Though the drawing of the miniatures indicates early fifteenth century workmanship, the style of the borders with their numerous grotesques indicates a somewhat later period.

The miniatures are of particular interest, not only for the main figures delineated, but for the architectural and other backgrounds, and particularly for the way the figures are clothed.

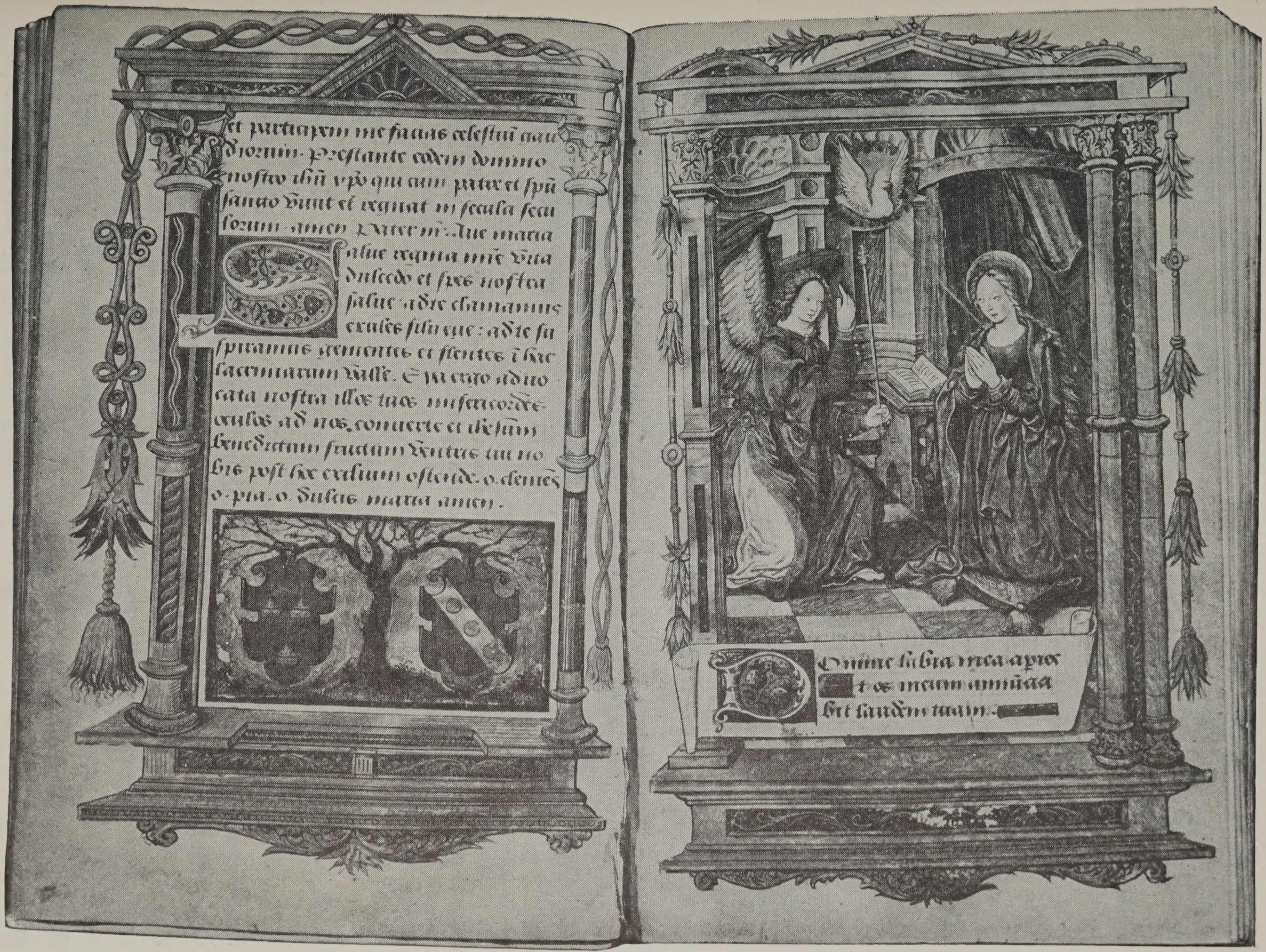
The subjects of the large miniatures are as follows: (1) The Crucifixion; (2) an unusual representation of Pentecost; (3) The Annunciation. (Note the absence of lilies in the hand of the Archangel Gabriel, and the brilliance of the opaque colors used); (4) The Visitation of Mary and Elizabeth (note the little rustic church with the bell-tower and the Cross); (5) The Nativity. (Note the Child within a mandorla and the thatching of the poles); (6) The Announcement to the Shepherds. A curious representation; (7) The Adoration of the Magi; (8) The Presentation in the Temple; (9) The Flight into Egypt; (10) The Massacre of the Innocents; (11) King David Praying. (Note the architecture and David slaying Goliath in the background); The Raising of Lazarus. (Note the house near the grave).

The subjects of the smaller miniatures are: six scenes from Christ's Passion; St. Michael; St. John the Baptist; St. Peter; St. Adrian; St. Sebastian; St. Anthony; St. Catherine; St. Barbara; St. Margaret; St. Appolonia; St. Anne; St. Mary Magdalene; the Coronation of the Blessed Virgin.

The signatures of Robert Hoe, Jr. and A. Edward Newton appear on the fly-leaf.

With the Robert Hoe and Beverly Chew bookplates.

[See illustration]



Et participem me facias celestiũ gaudiorum. Prestante eodem domino nostro ihũ xpo qui cum patre et spũ sancto viuit et regnat in secula seculorum. amen. Pater nr̃. Aue maria. Salue regina mĩe vita dulcedo et spes nostra salue. ad te clamamus exules filii eue: ad te suspiramus gementes et flentes ĩ hac lacrimarum valle. Eya ergo aduocata nostra illos tuos misericordes oculos ad nos conuerte et ihesum benedictum fructum ventris tui nobis post hoc exilium ostende. o clemẽs o pia. o dulcis maria amen.

Domine labia mea aperies
Et os meum annũciabit laudem tuam.

A HANDSOME FIFTEENTH CENTURY BOOK OF HOURS: NUMBER 705

» 706 « MANUSCRIPT IN ARABIC • Small 4to, wrapped in goat-skin, with the white and brown fur inside. In a cloth case. Africa, probably XVI Century

This manuscript consists of two treatises on religious subjects with interlinear and marginal glosses; the first is SELYM ESM, "The Indicator Guide," the second has no title; written by HUSSAYN JA'TURY, apparently from the text of the lawyer-theologian MUHAMMAD USSA'LEH OF UJAL, a town on the borders of Morocco and Algeria; without date. Probably sixteenth century.

> ✦ *"I have another curious old manuscript written in Arabic, 'according to the African fashion,' —whatever that fashion may be,—which is also enclosed, merely wrapped, in the skin seeming of a goat, the hair of which still remains on the inside. The pages of the book seem never to have been fastened together. It is accompanied by eight pages of manuscript, written in a fine hand by a former owner, a Dr. Codington, fully describing it, but I confess never to have read it with care. What I most sought was a date, and this, seemingly, is lacking."*—A.E.N., *This Book-Collecting Game.*

Omar Khayyam in Persian

» 707 « MANUSCRIPT OF OMAR KHAYYAM • *Persian manuscript beautifully written in small Nasta'lik script on 128 pages. The first two pages are exquisitely illuminated in gold and colors, blue predominating, making each page reminiscent of a beautiful Persian rug. The text on the remaining leaves is engrossed in black and red on backgrounds of gold, silver, and colors, set within borders of red and gold, then a blank border, then within final framework of thin red and gold lines. The heading to each quatrain is in red and gold on a painted ornamental blue background.* 18mo, original Persian boards, the binding richly decorated with arabesques in gold and colors. In a full blue morocco solander case; gilt. Persia, XVIII Century

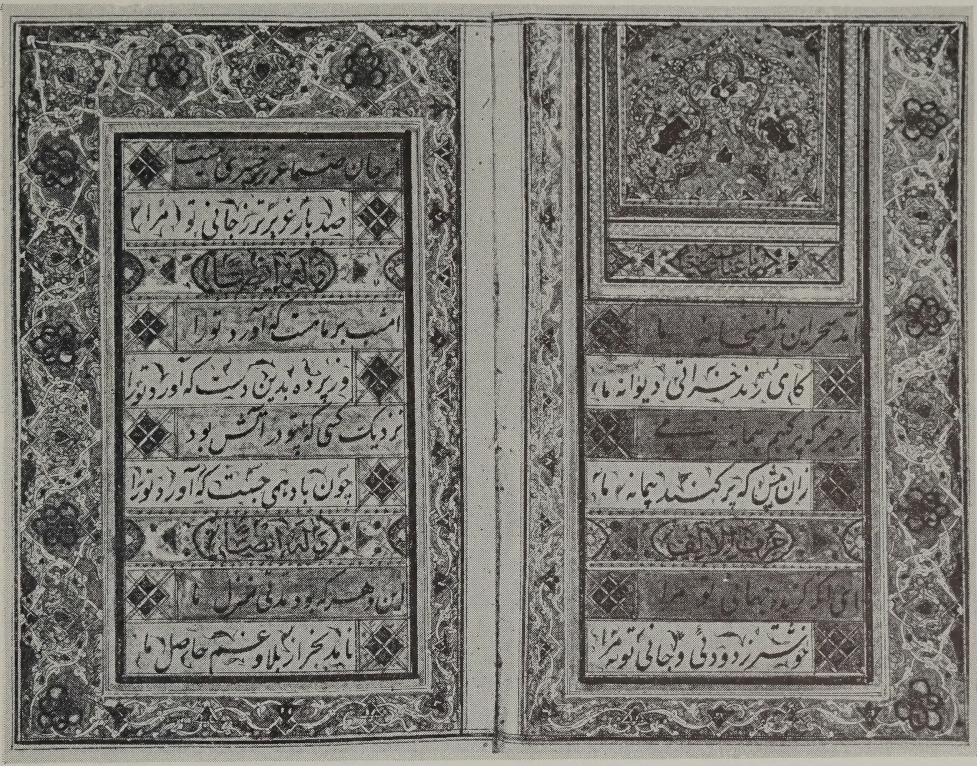
AN EXCEEDINGLY RARE ORIENTAL MANUSCRIPT. VERY FEW SIMILAR MANUSCRIPTS ARE KNOWN. Mr. Wheeler has noted in the margin the number of the quatrain as compared with the Bodleian manuscript facsimiled in E. Heron-Allen's edition, there being in all 251. The size of this manuscript is also about the same as the Bodleian one, measuring 4½ by 3 inches. A card laid in reads "Mirza Nassrollah Khan, Teheran, Persia."

[See illustration]

A Gem of Minute Writing

» 708 « MANUSCRIPT ON VELLUM • Biblia Sacra Latina. Edition Vulgata, cum Prologis S. Hieronymi; Interpretatibus Nominum Hebraicorum et Calendario. *Manuscript written on 450 leaves of uterine vellum (5½ by 3¾ inches), in neat gothic letters in double columns of 53 lines, with rubrics, by a Northern French or Anglo-Norman scribe; several painted strap initials with figured heads and ornamental initial letters; numerous pen letters with marginal ornaments in blue and red.* Small 8vo, contemporary binding in full vellum over oaken boards, with 8 ancient brass corner bosses, and an encircling vellum strap, with a grotesque brass catch; some minor defects. France, late XIV or early XV Century

A REMARKABLE SPECIMEN OF MICROSCOPIC CALIGRAPHY. A laboriously executed work.



A RARE PERSIAN MANUSCRIPT

[Number 707]

» 709 « MARIE ANTOINETTE • D.s. "*Marie Antoinette.*" One p., folio, April 2, 1785. Bound in a half maroon morocco volume.

A fine signature. The document gives authority to the Treasurer General to meet a payment. This piece was once in the collection of Mr. R. B. Adam of Buffalo.

» 710 « MARKHAM, EDWIN • The Man with the Hoe and Other Poems. *Frontispiece.* 12mo, original cloth, uncut. New York, 1899

FIRST COLLECTED EDITION. Second Issue, with the word "milkless" on p. 35, line 5. Pasted down on the inner side of the front cover is a signed and dated quotation from "The Man with the Hoe," reading:

> "Who loosened and let down this brutal jaw?
> Whose was the hand that slanted back this brow?
> Whose breath blew out the light within this brain?"

Laid in the volume is a sheet bearing the printed reading: "With the Compliments of the Author."

"Doctor Faustus"

» 711 « MARLOWE, CHRISTOPHER • The Tragicall History of the Life and Death of Doctor Faustus. With new additions. *With large woodcut on the title-page.* Small 4to, full brown levant morocco, gilt edges, by SANGORSKI & SUTCLIFFE. In a full brown morocco slip case.

London, Printed for John Wright, 1620

SIXTH EDITION, BUT THE FIRST WITH the new additions. Only one other copy listed in the *Short-Title Catalogue,* that in the British Museum. A copy was sold at public sale in 1919 in England (not in very good condition, having some imperfections and unbound) but there seems to be no record of any other copy appearing at public sale.

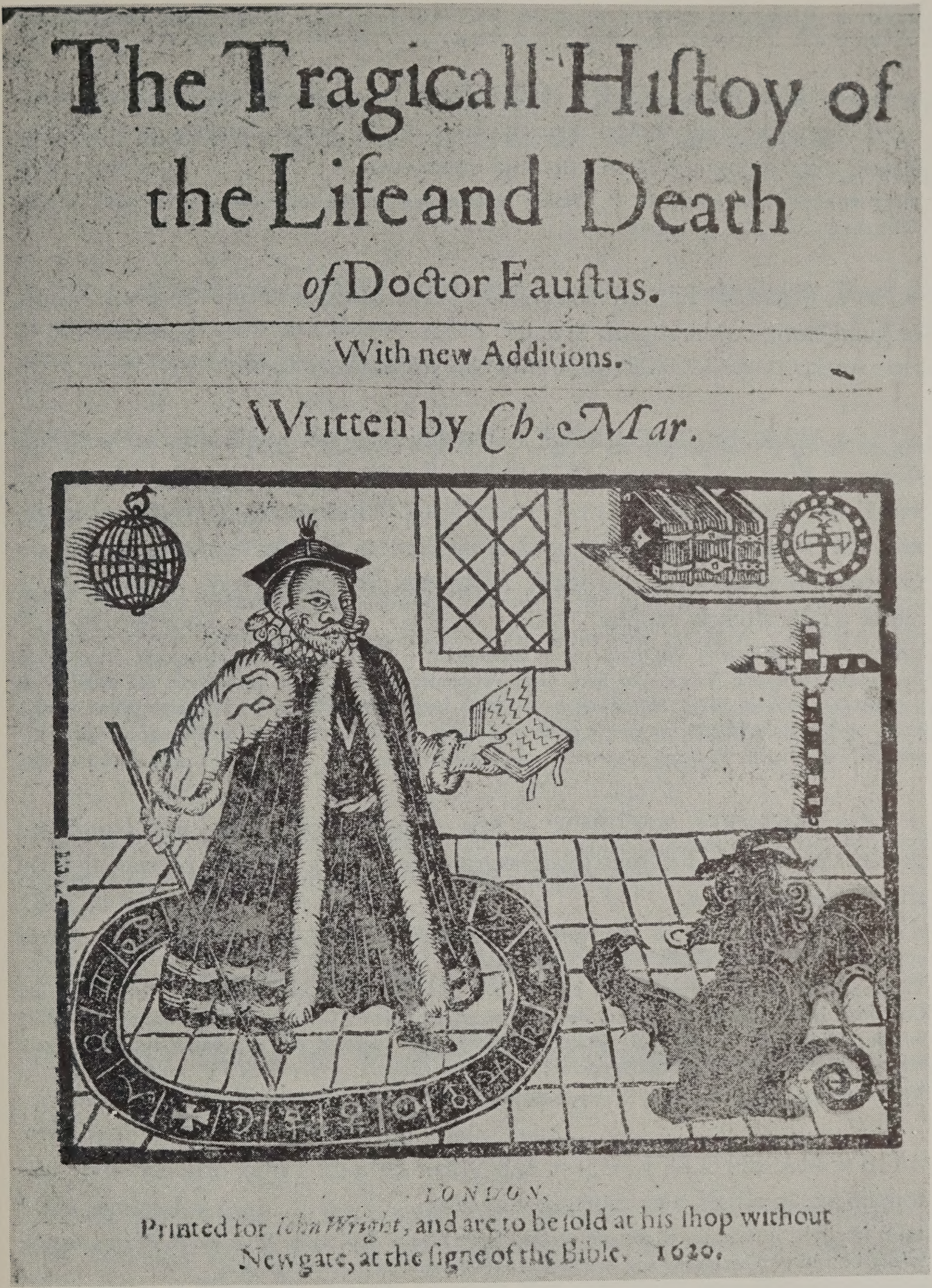
The present is a very fine copy, clean and in perfect condition except for the slight cropping of a few headlines and catchwords, three or four very small restorations in the final leaf of text, and with a tiny piece torn from the lower blank corner of another leaf of text. Leaves measure 6⅝ by 5 inches.

Inscribed on the front end-leaf is the following interesting bibliographical note in pencil by the late Frank Sabin of London: "Excessively rare. The earliest edition mentioned by Lowndes 'with new additions' on title, is that of 1624. In the Mostyn sale there was only the edition of 1631, which sold for £120. According to the British Museum Cat. this appears to be the first appearance of the play 'with new additions.'

"The museum possesses the editions of 1616, 1620 1624 & 1631. The cut on the title represents the actor Aleyn in the character of Mephistopheles. This edition is not recorded in Livingston's auction prices, & is of exceeding rarity. Both the 1st & 2nd editions are believed to exist in unique copies respectively. Shakespeare borrowed from this play, & the author C. Marlowe is known to have collaborated elsewhere with Shakespeare."

> ✦ *Laid in the volume is a sheet of paper on which Mr. Newton has inscribed: "I bought this book not on account of its rarity but the reason that it contains the immortal lines:*
>
> *'Was this the face that launched a thousand ships,*
> *And burnt the toplesse Towers of Ilium?'*
>
> *"John Bakeless the Marlowe authority refers to this as one of three copies known, the other two being in the B. M. and Worcester College, Oxford. A. Edward Newton. Nov 3. 1937."*

[See illustration]



The Tragicall Hiſtoy of
the Life and Death
of Doctor Fauſtus.

With new Additions.

Written by *Ch. Mar.*

LONDON,
Printed for *Iohn Wright*, and are to be ſold at his ſhop without
Newgate, at the ſigne of the Bible. 1620.

MARLOWE'S "DOCTOR FAUSTUS"

[Number 711]

» 712 « [MARRYAT, CAPT. FREDERICK] • Mr. Midshipman Easy. 3 vols., 12mo, original cloth-backed boards, paper labels, uncut; binding in poor condition, some foxing, and two front end-leaves torn. London, 1836

FIRST EDITION. The name "O. O. Walker" is inscribed on the front end-paper in each volume. With the O. O. Walker bookplate.

» 713 « MARSHALL, ARCHIBALD • The Honour of the Clintons. 12mo, original cloth; covers slightly stained. London [1913]

FIRST EDITION. On the A. Edward Newton list of "One Hundred Good Novels."

» 714 « MARTIN, THEODORE • The Life of His Royal Highness the Prince Consort. *Illustrated,* 5 vols., 1875 ✣ The Principal Speeches and Addresses of His Royal Highness the Prince Consort, 1862 ✣ Biography of His Royal Highness the Prince Consort, compiled from Letters and Memoranda, by Lieut.-General the Hon. C. Grey, 1866. *Illustrated.* Together 7 vols., 8vo, original cloth; covers slightly rubbed. London, 1862-75

SEVEN VERY DESIRABLE VOLUMES, each bearing on a front fly-leaf an autograph presentation inscription by Queen Victoria to Maj. Gen. Alexander Gordon. The inscriptions are dated from January 12, 1863 to July, 1880. Laid in vol. I of the first work listed is an autograph manuscript poem by Theodore Martin, consisting of fourteen lines, signed. At the foot of the poem Martin has written "Suggested by a passage in a letter to me from the Queen."

» 715 « MARVELL, ANDREW • Miscellaneous Poems. *Engraved frontispiece portrait.* Small folio, full blue straight-grain morocco, gilt edges; portrait slightly shorter and narrower. London, 1681

A BEAUTIFUL LARGE COPY OF THE FIRST EDITION, measuring 11 9/16 by 7½ inches. The portrait appears in the rare state, within an octagonal frame.

The pagination jumps abruptly from p. 116 to p. 131, due to the cancellation of three poems on Cromwell. In the middle of printing the third poem, the one on Cromwell's death, those responsible for the publication of the work became frightened and canceled the five pages already printed. Cromwell at that time was far from popular in influential circles.

With the Seth Sprague and Ward E. Terry bookplate.

» 716 « MASEFIELD, JOHN • Salt-Water Ballads. 12mo, original cloth, gilt top, uncut. In a half blue morocco slip case. London, 1902

FIRST EDITION. A fine copy of the author's first book. One of 500 copies. With the H. Buxton Forman bookplate, and with his initials and date in pencil in his hand on the front end-leaf.

» 717 « MASEFIELD, JOHN • Right Royal. 8vo, original vellum-backed boards, gilt top, uncut. London, 1920

FIRST ENGLISH EDITION. One of 500 copies, signed by the author.

» 718 « MASEFIELD, JOHN • King Cole. *With drawings in black and white by Judith Masefield.* 8vo, original vellum-backed boards, gilt top, uncut. London, 1921

FIRST EDITION. One of 750 copies, signed by the author.

» 719 « MASEFIELD, JOHN • The Dream. *Illustrated by Judith Masefield.* 8vo, original cloth-backed boards, uncut. London [1922]

FIRST EDITION. One of 800 copies, signed by the author and the illustrator.

» 720 « MAUGHAM, W. SOMERSET • Liza of Lambeth. 12mo, original cloth; covers slightly stained or faded. London, 1897

FIRST EDITION of the author's first book.

» 721 « MAUGHAM, W. SOMERSET • The Making of a Saint. 12mo, original cloth; inner hinges cracked, covers somewhat stained, end-leaves discolored. London, 1898

FIRST ENGLISH EDITION, issued about three weeks after the American edition. Presentation copy from the author, inscribed on the front end-leaf: "J. Ellingham Brooks with the affectionate regard of the author. June 98."

» 722 « MAUGHAM, W. SOMERSET • Of Human Bondage. 12mo, original cloth; one inner hinge cracked, end-papers slightly time-discolored. London [1915]

FIRST EDITION. This is one of the copies with the 16 pp. of advertisements at the end.
On the A. Edward Newton list of "One Hundred Good Novels."

» 723 « MAUGHAM, W. SOMERSET • The Trembling of a Leaf. 12mo, original cloth; end-leaves slightly discolored. London, 1921

FIRST EDITION. Contains the author's best short story "Rain."

» 724 « MAYHEW, AUGUSTUS AND HORACE • Paved with Gold; or, The Romance and Reality of the London Streets. An Unfashionable Novel. *Illustrations by Hablôt K. Browne.* 13 parts, 8vo, ORIGINAL PRINTED WRAPPERS, uncut. In a cloth folding case. London, 1857-8

FIRST EDITION. With the exception of a small defect on one backstrip, a fine copy of a work seldom found in good condition. With the "Paved with Gold Advertiser" in each part; and other advertisements and slips.

» 725 « MAYHEW, AUGUSTUS • Faces for Fortunes. 3 vols., 12mo, original purple cloth; cover defects, light stains. London, 1865

FIRST EDITION.

» 726 « MELVILLE, HERMAN • Typee: A Peep at Polynesian Life, during a Four Months' Residence in a Valley of the Marquesas. *Frontispiece map.* 2 parts in one volume, 12mo, original cloth; top and foot of backstrip and corners very slightly chipped, a few small stains on covers, and some foxing in the text. New York, 1846

FIRST EDITION of the author's first book. The present copy bears the publisher's names "Wiley & Putnam" on the backstrip and has both the half-titles. With writing by a former owner on the front end-leaf.

» 727 « MELVILLE, HERMAN • Redburn: His First Voyage. 2 vols., 12mo, original blue cloth, uncut. London, 1849

FIRST ENGLISH EDITION. A splendid copy. With Bentley's imprint at the foot of the backstrips. The half-title is present in vol. II. Vol. I was issued without a half-title.

» 728 « MELVILLE, HERMAN • White-Jacket; or The World in a Man-of-War. 12mo, original cloth; binding worn, one hinge torn. New York, 1850

FIRST EDITION. Writing by a former owner on the front end-leaf.

"The Whale"

» 729 « MELVILLE, HERMAN • The Whale. 3 vols., 12mo, original blue cloth, uncut; binding in poor condition, label removed from the front covers. In a half blue morocco slip case. London, 1851

THE RARE FIRST ENGLISH EDITION, issued prior to the American edition which appeared under the title *"Moby-Dick; or the Whale,"* published the same year, and which contained thirty-five passages omitted from the English edition. With the half-title in vol. I. Vols. II-III were issued without half-titles. With the Philip Gosse and B. George Ulizio bookplates.

"Moby-Dick"

» 730 « MELVILLE, HERMAN • Moby-Dick; or, The Whale. Thick 12mo, original reddish brown cloth, terra cotta end-papers; some stains on covers, backstrip faded, two small tears at the top of the backstrip, partly loose in binding, and some foxing in text. In a half blue morocco folding case. New York, 1851

FIRST EDITION. With a bookdealer's stamp on the front fly-leaf.

On the A. Edward Newton list of "One Hundred Good Novels."

> ✦ *"But where is Moby Dick, or The Whale, as they call it in England? This is our one great contribution to literature."*—A.E.N., *End Papers.*

» 731 « MELVILLE, HERMAN • Moby-Dick: or, The Whale. Thick 12mo, original grayish blue cloth, yellow and gray marbled end-papers; covers somewhat stained, top and foot of backstrip and corners slightly worn, and text somewhat foxed. In a half black morocco slip case. New York, 1851

FIRST EDITION. This copy contains the very uncommon end-papers of a yellow and gray marble design. On the A. Edward Newton list of "One Hundred Good Novels."

» 732 « MELVILLE, HERMAN • The Piazza Tales. 12mo, original red cloth, yellow end-papers. New York, 1856

FIRST EDITION. This is one of the copies with the yellow end-papers. Light stains on several pages, otherwise a fine copy.

» 733 « MELVILLE, HERMAN • Moby Dick; or, The Whale. *Illustrated by Rockwell Kent.* 3 vols., imp. 8vo, original cloth, uncut. In the original aluminum case. Chicago: Lakeside Press, 1930

FIRST EDITION with these illustrations. A fine copy. With the Willis Vickery bookplate.

» 734 « MENKEN, ADAH I. • Infelicia. *Portrait frontispiece, and vignette illustrations.* 16mo, full blue morocco; slight defect at top of backstrip. London, 1868

FIRST EDITION. BAYARD TAYLOR'S COPY, with his autograph signature "Bayard Taylor" on the half-title.

» 735 « MEREDITH, GEORGE • The Shaving of Shagpat. An Arabian Entertainment. 12mo, original red cloth, uncut; inner hinges cracked, binding worn. London, 1856

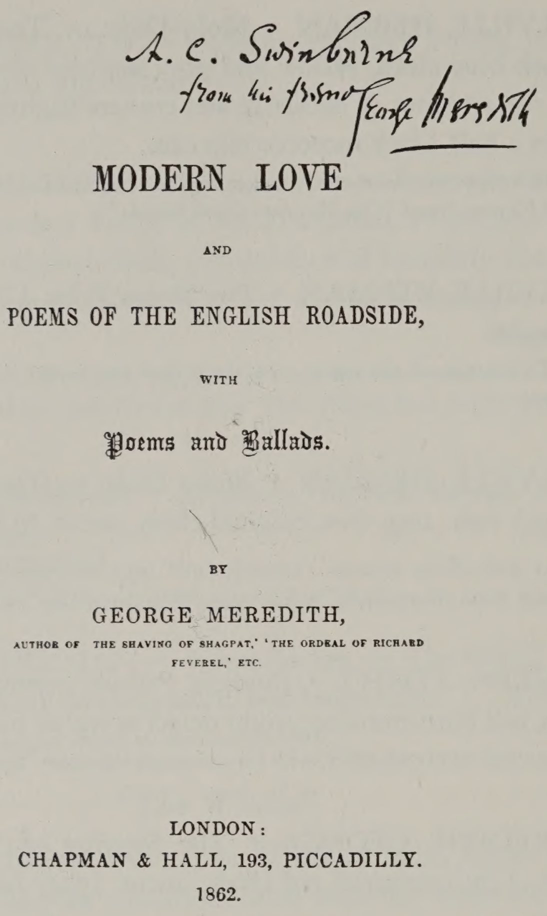
FIRST EDITION of the author's first novel. Carter's variant binding A, with the title in gilt "The Shaving of Shagpat" on the front cover. With the Sydney Williams bookplate.

» 736 « MEREDITH, GEORGE • The Ordeal of Richard Feveral. A History of Father and Son. 3 vols., 12mo, original greenish brown cloth, uncut; inner hinges cracked, small cover or marginal defects, some leaves slightly foxed. London, 1859

FIRST EDITION. Carter's variant binding A. With the name "Wm E. Comfort" and the date "Nov 16 1908" inscribed on the front end-leaf of each volume.

» 737 « MEREDITH, GEORGE • Evan Harrington. 3 vols., 12mo, original red cloth, uncut; inner hinges cracked, labels removed, leaves slightly foxed. London, 1861

FIRST ENGLISH EDITION. The American edition was issued in 1860.



A. C. Swinburne
from his friend George Meredith

MODERN LOVE

AND

POEMS OF THE ENGLISH ROADSIDE,

WITH

Poems and Ballads.

BY

GEORGE MEREDITH,
AUTHOR OF 'THE SHAVING OF SHAGPAT,' 'THE ORDEAL OF RICHARD FEVEREL,' ETC.

LONDON:
CHAPMAN & HALL, 193, PICCADILLY.
1862.

[Number 738]

Presentation Copy to Algernon C. Swinburne

» 738 « MEREDITH, GEORGE • Modern Love and Poems of the English Roadside. 12mo, original grass green wavy-grain cloth, uncut; covers slightly stained. In a full red morocco solander case. London, 1862

FIRST EDITION. With Carter's variant A binding. A choice association volume, being a presentation copy from the author to Algernon C. Swinburne, inscribed on the title-page: "A. C. Swinburne from his friend George Meredith."

[See illustration]

» 739 « **MEREDITH, GEORGE** • Modern Love and Poems of the English Roadside. 12mo, original green wavy-grain cloth, uncut. London, 1862

FIRST EDITION. Carter's variant binding A. Edmund C. Stedman's copy, with his autograph signature on the front end-leaf and with his bookplate.

» 740 « **MEREDITH, GEORGE** • Emilia in England. 3 vols., 12mo, original purple cloth, uncut; one vol. loose in covers, bindings worn. London, 1864

FIRST EDITION.

» 741 « **MEREDITH, GEORGE** • Rhoda Fleming. A Story. 3 vols., 12mo, original green cloth, uncut; one vol. loose in covers, considerably worn. London, 1865

FIRST EDITION. Carter's variant binding A.

» 742 « **MEREDITH, GEORGE** • Vittoria. 3 vols., 12mo, original maroon cloth, uncut; one vol. loose in covers, slightly worn. In a half blue morocco slip case. London, 1867

FIRST EDITION. With the name of a former owner on the front end-leaf in each volume.

» 743 « **MEREDITH, GEORGE** • Beauchamp's Career. 3 vols., 12mo, original green cloth; inner hinges cracked, labels removed, worn. London, 1876

FIRST EDITION.

» 744 « **MEREDITH, GEORGE** • The Egoist. A Comedy in Narrative. 3 vols., 12mo, sage green cloth, uncut; inner hinges cracked, labels removed, leaves slightly foxed. London, 1879

FIRST EDITION. Edward Dowden's copy, with his autograph signature in pencil on the front end-leaf of vol. I.

» 745 « MEREDITH, GEORGE • The Tragic Comedians. 2 vols., 12mo, original cloth; label removed from front covers. London, 1880

FIRST EDITION.

» 746 « MEREDITH, GEORGE • Diana of the Crossways. 3 vols., 12mo, original reddish brown cloth; inner hinges cracked, covers worn. London, 1885

FIRST EDITION.

» 747 « MEREDITH, GEORGE • One of Our Conquerors. 3 vols., 12mo, original blue cloth, uncut, mainly unopened; faint stains on covers. London, 1891

FIRST EDITION. A fine copy. Issued without half-titles.

» 748 « MEREDITH, GEORGE • The Amazing Marriage. 2 vols., 12mo, original green cloth, uncut; backstrips faded to brown. Westminster, 1895

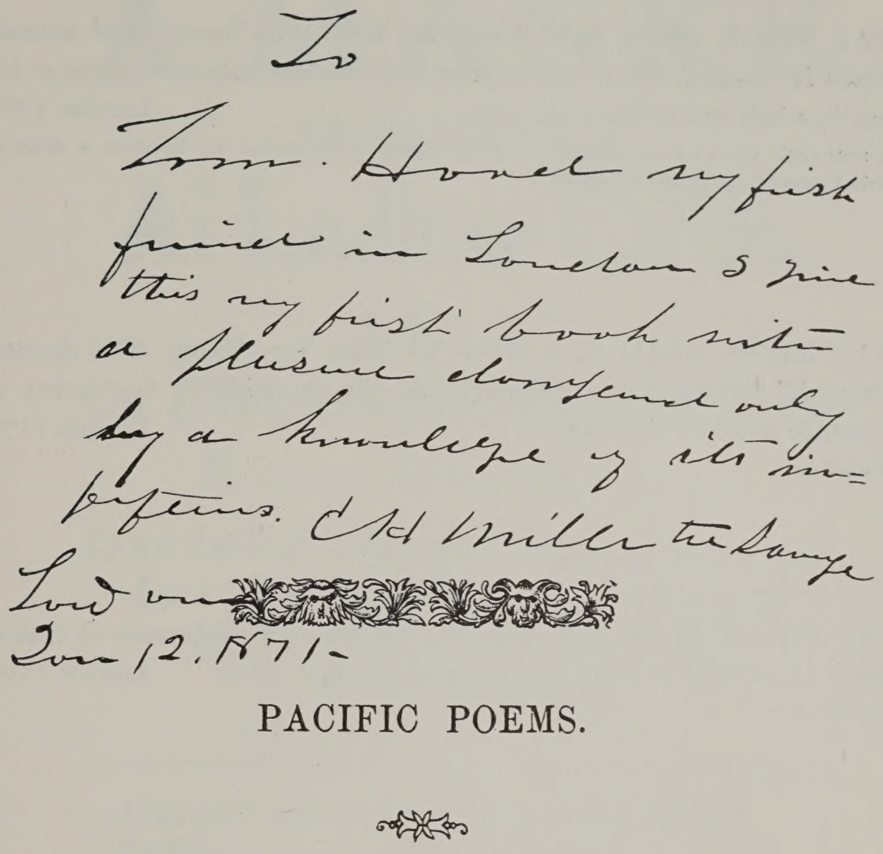
FIRST EDITION. With the John Quinn bookplate.

» 749 « MERRICK, LEONARD • Conrad in Quest of his Youth. 12mo, original cloth; inner hinges cracked, covers slightly stained. London, 1903

FIRST EDITION. On the A. Edward Newton list of "One Hundred Good Novels."

» 750 « MILLAY, EDNA ST. VINCENT • Renascence: a Poem. Narrow 8vo, original plain blue wrappers, uncut. New York, 1924

AN IMMACULATE COPY OF THE FIRST SEPARATE EDITION. One of approximately 126 copies printed by Frederic W. and Bertha Goudy on the hand press on which William Morris printed the Kelmscott Chaucer.



To
Tom. Hood my first
friend in London I give
this my first book with
a pleasure dampened only
by a knowledge of its im=
perfections. C H Miller the Savage
London
June 12. 1871-

PACIFIC POEMS.

An Inscribed Copy of the First Edition

» 751 « MILLER, JOAQUIN · Pacific Poems. 12mo, original green cloth, gilt edges; one inner hinge cracked, and covers slightly stained. In a cloth folding case. London, 1871

THE RARE FIRST EDITION. One of a few copies circulated owing to its immediate suppression by the author, who acted upon the advice of two of his friends. *Songs of the Sierras* was issued the same year by Longmans & Co. with the first poem "Arizonian" from *Pacific Poems*. The second and longer poem, "Oregonia," was not reprinted.

A FINE ASSOCIATION VOLUME, being a presentation copy from the author to Tom Hood, inscribed on the half-title: "To Tom Hood my first friend in London I give this my first book with a pleasure dampened only by a knowledge of its imperfections. C. H. Miller the Savage. London June 12. 1871."

Accompanying the above is the brochure privately printed by Mr. Walter M. Hill, the prominent Chicago bookdealer *A Rare First Edition being the Story of Joaquin Miller's Pacific Poems (1871)*, 16mo, original wrappers, Chicago: Walter M. Hill, 1915, one of 100 copies.

[See illustration]

» 752 « MILNE, ALAN A. • When We Were Very Young. *With decorations by Ernest H. Shepard.* Small 4to, original cloth-backed boards, with paper label, uncut. In a half red morocco slip case. London [1924]

FIRST EDITION. LARGE PAPER. One of 100 copies, signed by the author and the artist. A choice copy. With the Frederick J. H. Lloyd bookplate.

» 753 « MILNE, ALAN A. • When We Were Very Young. *With decorations by Ernest H. Shepard.* 12mo, original cloth, gilt top, with the dust jacket. In a half orange morocco slip case. London [1924]

FIRST EDITION.

» 754 « MILNE, ALAN A. • Now We Are Six. *With decorations by Ernest H. Shepard.* 12mo, original cloth, gilt top, with the dust jacket. London [1927]

FIRST EDITION.

"Comus"

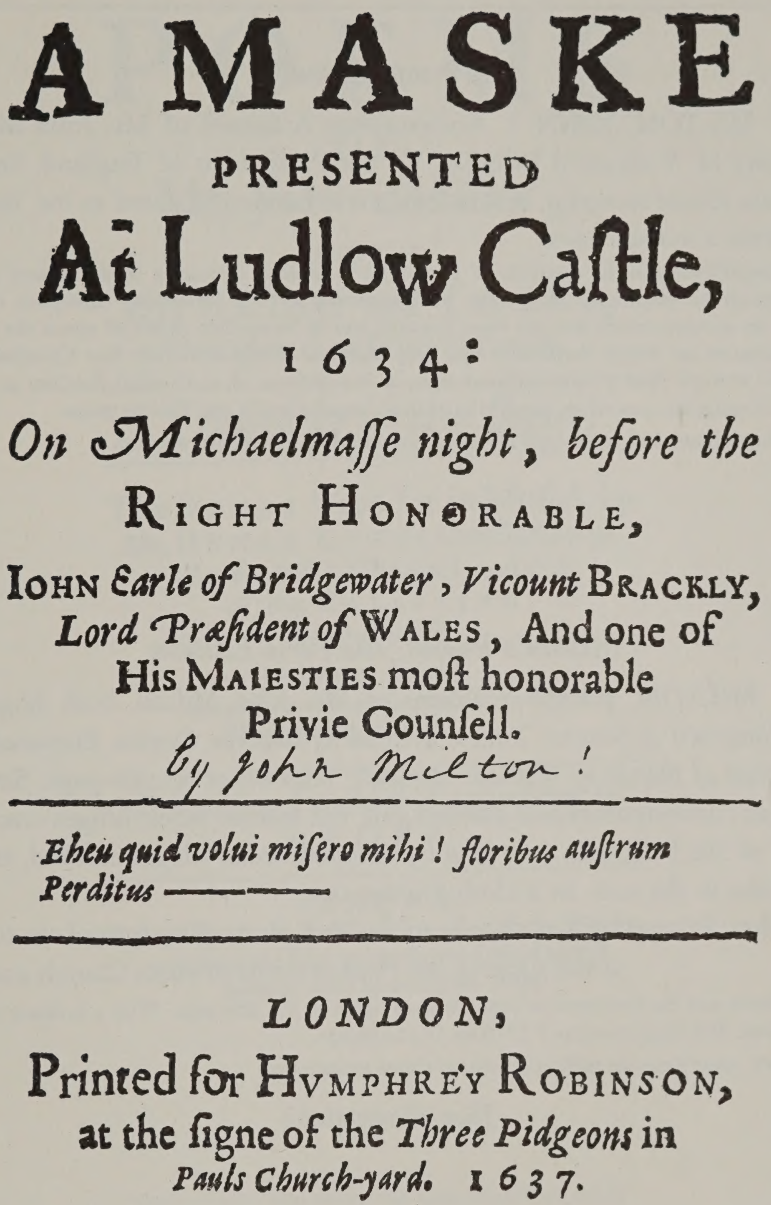
» 755 « [MILTON, JOHN] • A Maske presented At Ludlow Castle, 1634: On Michaelmasse night, before the Right Honorable, Iohn Earle Bridgewater, Viscount Brackly, Lord Praesident of Wales, And one of His Maiesties most honorable Privie Counsell. Small 4to, full crimson levant morocco, gilt edges, by BEDFORD. London: Printed for Humphrey Robinson... 1637

THE EXCESSIVELY RARE FIRST EDITION. In the Dedication by H. Lawes to Lord Viscount Brackly, he says: "Although not openly acknowledg'd by the Author, yet it is a legitimate off-spring, so lovely, and so much desired, the often copying of it hath tir'd my pen to give my severall friends satisfaction."

Comus, the name by which this lovely drama is now known, was not given to it by Milton. He called it simply "A Masque Presented at Ludlow Castle, 1634," on Michaelmas night. It was not printed until 1637, when it appeared anonymously, Henry Lawes assuming the entire responsibility for its printing. Lawes supplied the music and was stage manager when it was given in the great hall at Ludlow.

A SUPERB COPY, with the exception of a very small restoration and a few tiny holes in the inner margin of the title-leaf, and with a tiny piece torn from the upper outer corner of the same leaf, with ample margins throughout. With the John Arthur Brooke and R. B. Adam bookplate. The author's name is inscribed in an unknown hand on the title-page.

[See illustration]



A MASKE
PRESENTED
At Ludlow Caſtle,
1634:
On Michaelmaſſe night, before the
RIGHT HONORABLE,
IOHN *Earle of Bridgewater, Vicount* BRACKLY,
Lord Præſident of WALES, And one of
His MAIESTIES moſt honorable
Privie Counſell.
by John Milton!

Eheu quid volui miſero mihi! floribus auſtrum
Perditus ——————

LONDON,
Printed for HVMPHREY ROBINSON,
at the ſigne of the *Three Pidgeons* in
Pauls Church-yard. 1637.

THE RARE FIRST EDITION OF "COMUS"

[Number 755]

"Areopagitica"

» 756 « MILTON, JOHN • Areopagitica; A Speech of Mr. John Milton for the Liberty of Vnlicenc'd Printing, To the Parliament of England. Small 4to, full brown levant morocco, by ZAEHNSDORF. London: Printed in the Year, 1644

FIRST EDITION. A SPLENDID COPY.

Milton's magnificent plea for freedom of printing is a cardinal document in the history of civilization. Although its immediate inspiration was the attack by The Stationers' Company on his two pamphlets on divorce, which had not been licensed, and its immediate object of attack the severe censorship measures on which Parliament was busy after the abolition of the Star Chamber in 1641, *Areopagitica* is more than a mere political tract. It is a defence of intellectual freedom in an age of political and sectarian censorship, couched in Milton's most splendid and moving prose.

With a genuine blank leaf at the end. The marginal note on p. 8 has been cut into.

Milton's Poems, the First Edition

» 757 « MILTON, JOHN • Poems of Mr. John Milton, both English and Latin, Compos'd at Several Times. Printed by his true Copies. *Engraved frontispiece portrait of Milton by William Marshall;* faint offset on title-page. Small 8vo, original or contemporary full mottled calf, red leather label; hinges cracked, top and foot of the back-strip very slightly chipped; inner hinges cracked, and some small stains in the text. In a cloth folding case.

London, Printed by Ruth Raworth for Humphrey Mosely, and are to be sold
at the signe of the Princes Arms in Pauls Church-yard, 1645

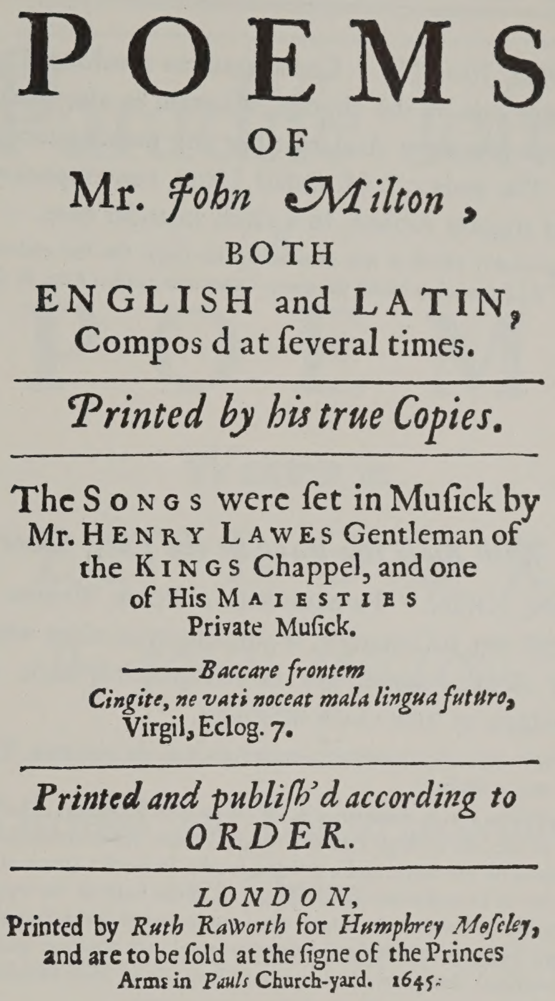
FIRST EDITION and the first work to bear Milton's name on the title-page. With a brilliant impression of the portrait. This copy measures 5 5/16 by 3 9/16 inches.

A FINE COPY, apart from the trifling defects, as above enumerated.

[See illustration]

» 758 « M[ILTON], J[OHN] • Eikonoklastes in Answer to a Book Intitl'd Eikon Basilike, The Portraiture of his Sacred Majesty in his Solitudes and Sufferings. The Author I. M. Small 4to, original unlettered sheep; one hinge slightly cracked. In a cloth slip case. London, 1649

FIRST EDITION, IN ORIGINAL SHEEP. A fine copy. With three genuine blank leaves at the front.



POEMS
OF
Mr. *John Milton*,
BOTH
ENGLISH and LATIN,
Compos d at ſeveral times.

Printed by his true Copies.

The SONGS were ſet in Muſick by
Mr. HENRY LAWES Gentleman of
the KINGS Chappel, and one
of His MAIESTIES
Private Muſick.

——*Baccare frontem*
Cingite, ne vati noceat mala lingua futuro,
Virgil, Eclog. 7.

Printed and publiſh'd according to
ORDER.

LONDON,
Printed by *Ruth Raworth* for *Humphrey Moſeley*,
and are to be ſold at the ſigne of the Princes
Arms in *Pauls* Church-yard. 1645.

THE FIRST EDITION OF MILTON'S POEMS

[Number 757]

» 759 « M[ILTON], J[OHN] • Considerations touching The likeliest means to remove Hirelings out of the church. Wherein is also discourc'd of Tithes, Church-fees, Church-revenues; And whether any maintenance of ministers can be settl'd by law. The author J. M. Small 12mo, contemporary full calf; backstrip repaired, and slightly rubbed. In a cloth solander case. London, 1659

FIRST EDITION. A12 probably blank is not present in this copy. On the end-leaf at the back is the following inscription: "A12 probably blank cut away. Otherwise perfect from B. Quaritch Ltd. E Talbot 21/7/24."

With the Title-Page in the First State

» 760 « MILTON, JOHN • Paradise lost. A Poem Written in Ten Books By John Milton. Small 4to, full maroon levant morocco, sides with elaborately gilt tooled border of floral designs, gilt tooled paneled back, five lower edges untrimmed, gilt edges, by THE CLUB BINDERY. London, 1667

THE RARE FIRST EDITION, with the excessively rare first issue of the title-page. With two genuine blank leaves at the front and one at the back.

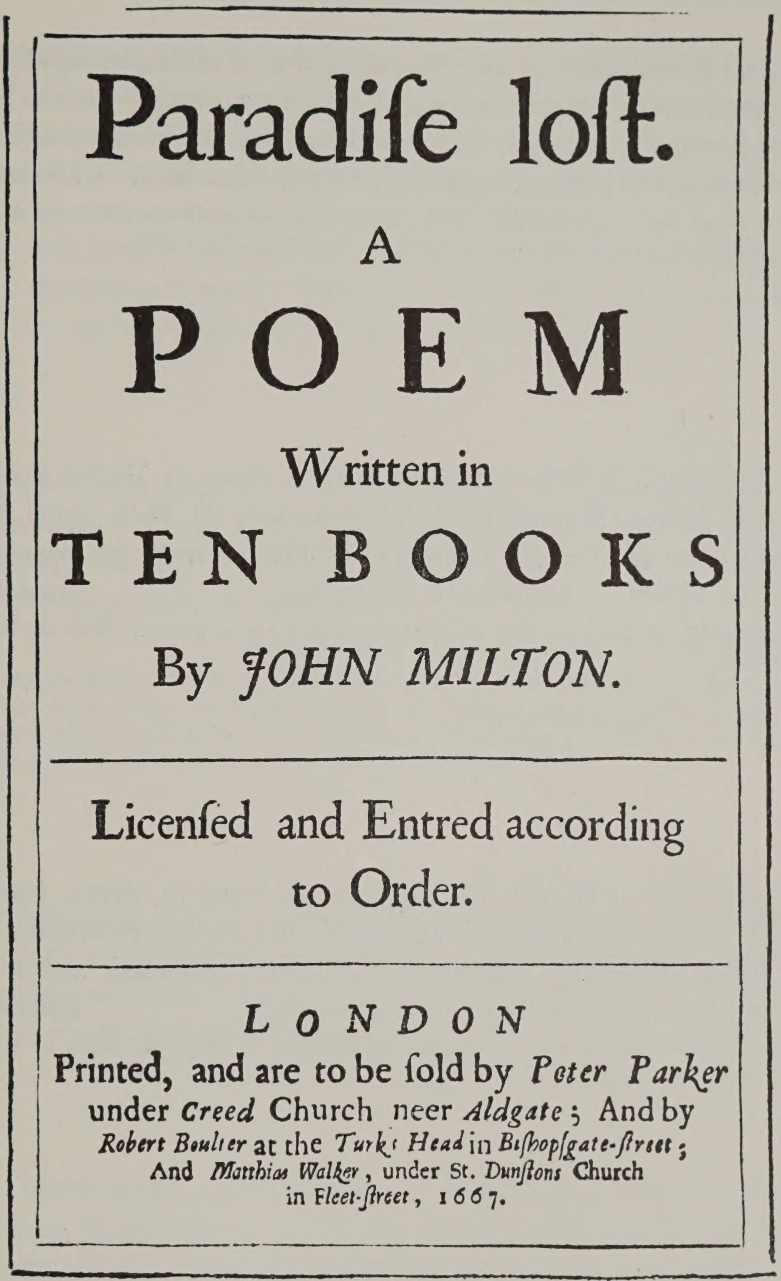
A SPLENDID COPY, with the leaves measuring 6 15/16 by 5 3/16 inches. The only blemishes in this copy are a small hole in one leaf of text, a trifling original paper defect in the lower margin of another leaf, a few small ink spots on one page, and a few fox marks. In book I [recto of D1], line 8, the word "Band" is written in ink in an unknown hand. Bound in at the back of the volume is the fourth title-page, the additional matter and the errata, which were not included in the first issue. On a front fly-leaf Mr. Winston H. Hagen has written: "Rebound from original calf binding, which was too far gone to repair. On one of the original blank leaves is inscribed "Betty Elsley York October the 15, 1765." With the Winston H. Hagen bookplate.

This work is included in the Grolier Club's "One Hundred Books Famous in English Literature."

[See illustration]

» 761 « MILTON, JOHN • Paradise Lost. A Poem in Ten Books. The Author John Milton. Small 4to, full red straight-grain morocco, gilt edges, by HAYDAY; inner hinges cracked. London, 1668

FIRST EDITION, with the fourth title-page. The blank leaf preceding the title-page is not present in this copy. With the William Twopenny, Thomas Trollope and Winston H. Hagen bookplates.



Paradiſe loſt.

A

POEM

Written in

TEN BOOKS

By *JOHN MILTON.*

Licenſed and Entred according
to Order.

LONDON
Printed, and are to be ſold by *Peter Parker*
under *Creed* Church neer *Aldgate*; And by
Robert Boulter at the *Turks Head* in *Biſhopſgate-ſtreet*;
And *Matthias Walker*, under St. *Dunſtons* Church
in *Fleet-ſtreet*, 1667.

"PARADISE LOST," WITH THE FIRST TITLE-PAGE

[Number 760]

» 762 « MILTON, JOHN • The History of Britain, That part especially now call'd England. From the first Traditional Beginning, continu'd to the Norman Conquest. *Frontispiece portrait by Faithorne.* Small 4to, full blue levant morocco, gilt paneled sides and back, gilt edges, by THE CLUB BINDERY. London, 1670

A CHOICE COPY OF THE FIRST EDITION. With the leaf of errata at the end. With the Marshall C. Lefferts and Winston H. Hagen bookplates, and with the Ross Winans book-label.

» 763 « MILTON, JOHN • Paradise Lost. A Poem in Twelve Books. The Author John Milton. *Engraved frontispiece portrait by W. Dolle.* Small 8vo, full blue levant morocco, sides gilt tooled in Grolieresque style, gilt paneled back, gilt edges, by RIVIERE; a small repair in leaf X2. London, 1674

SECOND EDITION. A fine copy. "Revised and Augmented by the same Author." With the Winston H. Hagen bookplate.

» 764 « MILTON, JOHN • Paradise Lost. A Poem in Twelve Books. The Third Edition. Revised and Augmented by the same Author. *Frontispiece by Doll;* slightly foxed. Small 8vo, contemporary full calf; rebacked, and with new corners, and some stains of foxing in text, no labels. London, 1678

With the two blank leaves at the end completing signature Y. With the James E. Millard and Winston H. Hagen bookplates.

» 765 « MILTON, JOHN • Comus, a Mask: (Now adapted to the Stage) as Alter'd from Milton's Mask at Ludlow-Castle. Which was never represented But on Michaelmas-Day, 1634...The Musick was composed by Mr. Henry Lawes. 8vo, half green morocco, gilt edges, by MACDONALD. London, 1738

FIRST EDITION of this adaptation of *Comus*. Contains the half-title.

» 766 « MILTON, JOHN • Paradise Lost. A Poem in Twelve Books. From the Text of Thomas Newton. *Frontispiece portrait* ✣ Paradise Regain'd. A Poem in Four Books. To which is added Samson Agonistes: and Poems upon Several Occasions. From the Text of Thomas Newton. Together 2 vols., 8vo, uniformly bound in contemporary green straight-grain morocco, gilt edges, by KALTHOEBER, with label in each volume; covers slightly spotted, and hinges slightly rubbed, some foxing in text. Birmingham: Printed by John Baskerville, 1759

BASKERVILLE'S FINE PUBLICATION. With the Joseph James Lisle bookplate.

» 767 « MILTON, JOHN • Paradise Regain'd. A Poem, in Four Books. To which are added, Samson Agonistes; and Poems on Several Occasions. 8vo, contemporary calf; binding worn, end-leaf lacking at the front and the back, and some stains or foxing in the text.

Philadelphia: Printed and Sold by Robert Bell, 1777

FIRST AMERICAN EDITION. This work was issued with "Paradise Lost" with continuous pagination. The collation of the above is as follows: Half-title of "Paradise Regain'd"; title; half-title of "Poems on Several Occasions"; half-title of "The Twelfth Book of Paradise Lost"; "Paradise Lost," [331-]350; "Index," 32 pp.; "The Life of Milton," pp. [383-]444; pp. [445-]640.

» 768 « MILTON, JOHN • Aeropagitica: A Speech of Mr. John Milton. With an Introduction by James Russell Lowell. *Engraved portrait.* 16mo, original vellum sheets, unbound. In a cloth box case. New York: The Grolier Club, 1890

ONE OF 3 COPIES PRINTED THROUGHOUT ON VELLUM.

» 769 « [MITCHELL, DONALD G.] • Reveries of a Bachelor: or A Book of the Heart. By Ik. Marvel. *Frontispiece and engraved half-title.* 12mo, original green cloth; gilt top; covers slightly spotted, some foxing in the text.

New York, 1850

FIRST EDITION. Second Issue, with the defective type in the word "sleep" on p. 29, last line, and in the word "escapes" on p. 43, last line.

Inscribed by the author on the front end-leaf: "Don'd G. Mitchell Edgewood Feby. 1904." Pasted down on the fly-leaves and end-papers at the back is a long clipping regarding the author. With the Frank Maier bookplate.

First Edition of Montaigne's Essays
In the Original Vellum Binding
With the Leaves of Errata

» 770 « MONTAIGNE, MICHEL DE • The Essayes or Morall, Politike and Millitarie Discourses of Lo: Michaell de Montaigne, Knight Of the noble Order of St. Michaell, and one of the Gentlemen in Ordinary of the French King, Henry the third his chamber... First written by him in French. And now done into English by... Iohn Florio. Small folio, FULL ORIGINAL VELLUM; writing on title-page, some marginal annotations and trifling defects, lower margin of last leaf restored, later leather label. In a brown half morocco slip case.

Printed at London by Val. Sims for Edward Blount, 1603

FIRST EDITION. A FINE LARGE COPY in the original full limp vellum binding. The leaves measure 11 7/16 by 7⅝ inches.

WITH THE TWO LEAVES signed ¶ and ¶2 before gathering B, which are seldom found. The first of these leaves bears a long poem "To my deere friend M. Iohn Florio, concerning his translation of Montaigne" signed "Sam: Danyel"; the second bears errata. The tiny slip bearing the word "vyle" is pasted on the first page of text.

This First Edition of Florio's Montaigne will ever hold a distinguished place in a Shakespearian Library as one of the books we really know for certain that the great poet read, for the actual copy used by him and carrying his autograph is preserved in the British Museum. Shakespeare has copied a few lines nearly literally in "The Tempest," Act II, Scene I, from the following passage in the present work: "It is a nation (would I answer Plato) that hath no kind of trafficke, no knowledge of letters, no intelligence of numbers, no name of magistrate nor of politic superiorite; no use of service, of riches, or of povertie, no contracts, no successions, no partitions, no occupation, but idle, no use of wine, corne, or metal. The very words that import lying, falsehood, treason, dissimilations, covetousness, envie, detraction and pardon, were never heard amongst them."

The verso of the final leaf bears the signature of Richard James, with the date 1673 and a note in his hand. The title-page shows a few scrawls apparently also in his hand. There are three notes (in Latin) in an eighteenth century hand and two signatures beneath the words "*Ex Libris,*" one by T. Gibson and the other by S. Walden with the date 1840. There are no later marks of former ownership. With the Seth Sprague and Ward E. Terry bookplate.

» 771 « MONTAIGNE, MICHEL DE · Essays of Montaigne. Translated by Charles Cotton . . . Edited by William Carew Hazlitt. *Illustrated.* 4 vols., 8vo, stiff vellum, gilt tops, uncut, with ties; covers somewhat soiled, and three ties lacking. London, 1902

» 772 « MONTAIGNE, MICHEL DE · The Essays of Montaigne. Translated by George B. Ives. Introductions by Grace Norton. 4 vols., 8vo, cloth, gilt tops, uncut. Cambridge, 1925

» 773 « MONTGOMERY, MRS. ALFRED · Mine Own Familiar Friend. 3 vols., 12mo, original cloth, uncut; one hinge cracked, stains on covers, and a small piece torn from one front cover. London, 1872

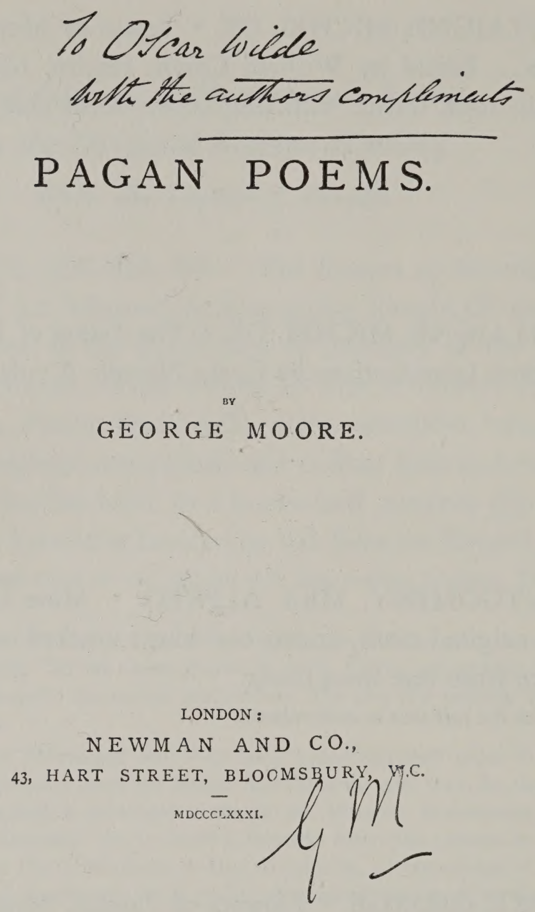
FIRST EDITION. With the half-title in each volume.

» 774 « MOORE, GEORGE · Flowers of Passion. Square 8vo, original black cloth, with gilt design of skull and crossbones and a lyre in center of front cover, gilt edges; slightly soiled; inner front hinge cracked. In a morocco-backed slip case. London, 1878

FIRST EDITION of the author's second book. This has often been taken for his first book because of the little-known publication which preceded it entitled *Worldliness: A Comedy in Three Acts.* This latter work was published in 1874. This copy has the slip of errata following the title-leaf.

» 775 « MOORE, GEORGE, AND BERNARD LOPEZ · Martin Luther: A Tragedy, in Five Acts. 12mo, original cloth, red edges; backstrip slightly faded, a few small faint stains on the covers, and a few leaves slightly foxed. London, 1879

FIRST EDITION.



To Oscar Wilde
with the authors compliments

PAGAN POEMS.

BY
GEORGE MOORE.

LONDON:
NEWMAN AND CO.,
43, HART STREET, BLOOMSBURY, W.C.
MDCCCLXXXI.

G M

[Number 776]

A Presentation Copy to Oscar Wilde

» 776 « MOORE, GEORGE • Pagan Poems. 12mo, original cloth; inner hinges cracked, covers slightly stained, end-leaves slightly foxed, back puckered. In a full green morocco solander case. London, 1881

THE RARE FIRST EDITION, with the title-page initialed by the author. The title-page of nearly every copy of this work was torn out by the publisher.

A CHOICE ASSOCIATION VOLUME, being a presentation copy from the author to Oscar Wilde, inscribed on the title-page: "To Oscar Wilde with the author's compliments." Inserted in the volume is a 1-p. A.L.s. by the author in reference to an invitation.

[See illustration]

» 777 « MOORE, GEORGE • A Modern Lover. 3 vols., 12mo, original blue cloth, uncut; inner hinges cracked, covers slightly rubbed, a few leaves slightly foxed. London, 1883

FIRST EDITION. Carter's variant binding B.

» 778 « MOORE, GEORGE • Literature at Nurse or Circulating Morals. 8vo, stitched as issued. In a green morocco-backed slip case. London, 1885

FIRST EDITION. Presentation copy from the author, inscribed at the top margin of the title-page: "To William Wilde with George Moore's compliments."

This pamphlet was written because of the exclusion of Moore's *A Modern Lover* from Mudie's circulating library. The title-page serves as a wrapper.

» 779 « MOORE, GEORGE • Literature at Nurse or Circulating Morals. 8vo, half red morocco, gilt top, by the ROWFANT BINDERY; creased through center. London, 1885

FIRST EDITION. This pamphlet was written because of the exclusion of Moore's *A Modern Lover* from Mudie's circulating library. With the Willis Vickery bookplate.

» 780 « MOORE, GEORGE • A Mummer's Wife. 12mo, original cloth; inner hinges cracked, covers stained. London, 1885

FIRST EDITION.

» 781 « MOORE, GEORGE • A Drama in Muslin. *Frontispiece.* 12mo, original cloth; light foxing on frontispiece and title-page, binding slightly soiled. London, 1886

FIRST EDITION.

» 782 « MOORE, GEORGE • Confessions of a Young Man. *Frontispiece portrait.* 12mo, original cloth; inner hinges cracked, backstrip faded, some stains, a few leaves slightly foxed. London, 1887

FIRST EDITION. Presentation copy from the author, inscribed on the verso of the front end-leaf: "To Lady Goldsmith with George Moore's kind regards." With an autograph correction by the author on pp. 145 and 155.

» 783 « MOORE, GEORGE • A Mere Accident. 12mo, original cloth; inner hinges cracked, covers slightly stained. London, 1887

FIRST EDITION. Inscribed by the author on the verso of the dedication page: "My dear Harris I have to thank this story for your friendship. You liked the idea when I told it to you two years ago, I hope I have neither lost nor spoilt it in working it out. George Moore."

» 784 « MOORE, GEORGE • Parnell and his Ireland. 12mo, original printed wrappers; backstrip slightly defective, wrappers slightly soiled, and a piece supplied to the lateral edge of the front wrapper. In a half red morocco slip case. London, 1887

FIRST EDITION.

» 785 « [MOORE, GEORGE] • Extracts principally from English Classics: Showing that the Legal Suppression of M. Zola's Novels would logically involve the bowdlerizing of some of the Greatest Works in English Literature. Small 4to, original cloth-backed boards. London, 1888

FIRST EDITION. The extracts were selected by George Moore and privately printed for Henry Vizetelly. Inserted is a 4-p. leaflet "Regina v. Vizetelly" [London, 1888].

» 786 « MOORE, GEORGE • Spring Days. 12mo, original decorated boards; covers slightly rubbed, small crack in the back cover, and some leaves slightly foxed. London, 1888

FIRST EDITION. Moore states in his preface to the second edition that he bought and destroyed every copy of this edition he came across in the book shops. The advertisements are not present at the end of this copy.

» 787 « MOORE, GEORGE • Confessions d'un Jeune Anglais. 12mo, original printed yellow wrappers, uncut; a few very small defects in the wrappers and in one fly-leaf, and with some slight foxing in the text. In a half red morocco slip case. Paris, 1889

FIRST FRENCH EDITION. With a stamp on the front wrapper.

» 788 « MOORE, GEORGE • Mike Fletcher. 12mo, original cloth, uncut; back cover slightly stained. London, 1889

FIRST EDITION.

» 789 « MOORE, GEORGE • Vain Fortune. *Illustrated by Maurice Greiffenhagen.* 12mo, original red cloth; inner hinges cracked, small cover stains, title-page slightly foxed. London [1890]

FIRST EDITION.

» 790 « MOORE, GEORGE • Impressions and Opinions. 12mo, original yellow cloth, uncut; covers somewhat stained. In a cloth slip case. London, 1891

FIRST EDITION. In a most unusual form, with the reading "Essays" on the backstrip, and with the title-page bearing the reading: "Author of 'A Humorous Wife,' " instead of "A Mummer's Wife."

PRESENTATION COPY FROM THE AUTHOR, inscribed on the title-page: "To Madge and Ellen Dixon from their friend George Moore." Laid in the volume is a portion of an A.L. by the author in which he mentions the present work.

» 791 « MOORE, GEORGE • Impressions and Opinions, 12mo, original cloth, uncut; covers slightly rubbed. London, 1891

FIRST EDITION. Presentation copy from the author, inscribed on the title-page: "To Mrs. Lancaster from George Moore Jan 11th 1892."

» 792 « MOORE, GEORGE • Impressions and Opinions. 12mo, original blue cloth, uncut; a few faint stains on the covers. In a full gilt tooled levant morocco ornamented solander case. London, 1891

FIRST EDITION. In a most unusual form, with the reading "Essays" on the backstrip, and the title-page bearing the reading: "Author of 'A Humorous Wife,' " instead of "A Mummer's Wife."

PRESENTATION COPY FROM THE AUTHOR, inscribed on the title-page: "To W. Henley from George Moore." With a few marginal pencil notes by Henley.

» 793 « MOORE, GEORGE • Modern Painting. 12mo, original red cloth; binding worn. London, 1893

FIRST EDITION. Presentation copy from the author, inscribed on the title-page: "To Frank Harris from George Moore. May 17, 1893."

» 794 « MOORE, GEORGE • Esther Waters. 12mo, original dark olive green cloth, plain sides; inner hinges cracked, covers worn, slight foxing in text. London, 1894

FIRST EDITION. Carter's variant binding A. Presentation copy from the author, inscribed on the title-page: "To Mrs. Leverson from George Moore."

On the A. Edward Newton list of "One Hundred Good Novels."

» 795 « MOORE, GEORGE • Esther Waters. 12mo, original green cloth; inner hinges cracked. London, 1894

SECOND EDITION. Presentation copy from the author, inscribed on the title-page: "To my dear friend Florence White, George Moore May 30th 1894."

» 796 « [MOORE, GEORGE] • FEDOR DOSTOIEVSKY. Poor Folk. Translated by Lena Milman. With an Introduction by George Moore. *With title-page and cover design by Aubrey Beardsley.* 12mo, original cloth, uncut, a number of leaves unopened; covers slightly stained. London, 1894

FIRST EDITION with this Introduction. This work is one of the *Keynotes Series*. Presentation copy from George Moore, inscribed on the title-page: "To Arthur Symons from George Moore November 1894."

» 797 « MOORE, GEORGE • Evelyn Innes. 12mo, original cloth, gilt top, uncut; inner hinges cracked; worn. London, 1898

FIRST EDITION. Presentation copy from the author, inscribed on the front end-leaf: "To Italo Maccani from her devoted friend G. M."

» 798 « MOORE, GEORGE • Evelyn Innes. 12mo, original cloth; inner hinges cracked, covers slightly stained, end-papers discolored, hole in the front end-leaf. London, 1898

FIRST EDITION. Presentation copy from the author, inscribed on the half-title: "For Florence White from an old friend George Moore."

» 799 « MOORE, GEORGE • The Bending of the Bough. A Comedy in Five Acts. 12mo, cloth, uncut. London, 1900

FIRST EDITION. Presentation copy from the author, inscribed on the half-title: "For the Viscountess Helmely with many kind regards. George Moore. March, 1900."

A FINE COPY.

» 800 « MOORE, GEORGE • Sister Theresa. *Portrait.* 12mo, original cloth, gilt top, uncut. London, 1901

FIRST EDITION.

» 801 « MOORE, GEORGE • Impressions and Opinions. 12mo, original cloth; slightly stained. London, 1903

PRESENTATION COPY from the author, inscribed on the half-title: "To Margaret Gough from George Moore Feb 5th 1913."

» 802 « MOORE, GEORGE • The Untilled Field. 12mo, original brown cloth; some slight foxing. London, 1903

FIRST EDITION. In the later binding.

» 803 « MOORE, GEORGE • The Lake. 12mo, original cloth; small stain on the backstrip, some leaves foxed. London, 1905

FIRST EDITION.

» 804 « MOORE, GEORGE • Memoirs of My Dead Life. 12mo, original proof sheets, as issued, unstitched, uncut. In a full crimson levant morocco solander case. [London, 1906]

FIRST EDITION. A UNIQUE ITEM. Moore's own copy, with about 35 of his autograph corrections on about 30 pages, in all about 160 words; also a number of deletions in the same hand.

» 805 « MOORE, GEORGE • Memoirs of My Dead Life. 12mo, original cloth; one inner hinge cracked, covers slightly stained, front end-papers discolored. London, 1906

FIRST EDITION.

» 806 « MOORE, GEORGE • [The Suppressed Chapter of] Memoirs of My Dead Life. 16 pages, 12mo, unbound. In a cloth slip case. [London, 1906]

FIRST EDITION. The first page of this chapter begins: "To be inserted on page 6, 'Memoirs of My Dead Life,' after the words 'characteristic of Park Lane,' line 11, from the bottom of the page."

» 807 « MOORE, GEORGE • Reminiscences of the Impressionist Painters. 16mo, wrappers, uncut. In a cloth slip case. Dublin, 1906

FIRST EDITION. Tower Press Booklet, No. 3.

» 808 « MOORE, GEORGE • The Apostle. A Drama in Three Acts. 12mo, original cloth, uncut; slight foxing. Dublin, 1911

FIRST EDITION.

» 809 « MOORE, GEORGE • 'Hail and Farewell!' I. Ave; II. Salve; III. Vale. Together 3 vols., 12mo, original cloth. London, 1911, 1912 [-14]

FIRST EDITIONS. First Issue of *Salve,* with the errata slip. *Vale* is of the second issue, with the error on the verso of the half-title corrected.

» 810 « MOORE, GEORGE • Elizabeth Cooper. A Comedy in Three Acts. 12mo, original cloth; end-papers slightly foxed. Dublin, 1913
FIRST EDITION.

» 811 « MOORE, GEORGE • Esther Waters. A Play in Five Acts. 8vo, original cloth, paper label. London, 1913
FIRST EDITION.

» 812 « MOORE, GEORGE • The Brook Kerith. 8vo, original half brown imitation leather, paper label, uncut. Edinburgh, 1916
FIRST EDITION, in the earliest binding, used on a small number of copies. The demand was so great for the book when it was originally published, that the publisher soon ran out of the brown imitation leather and ordered the binding to be continued in whatever cloth was at hand.

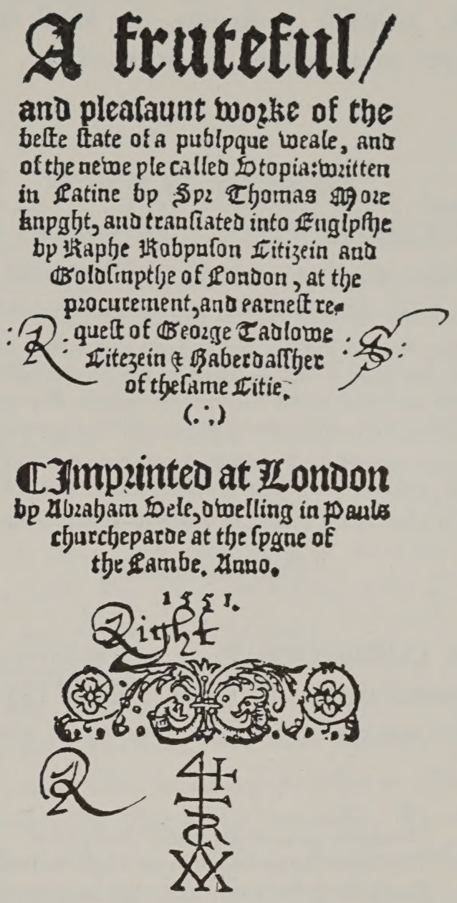
» 813 « MOORE, GEORGE • A Story-Teller's Holiday. 8vo, original half vellum, uncut, with the dust jacket. London, 1918
FIRST EDITION. One of 1,000 copies privately printed, signed by the author.

» 814 « MOORE, GEORGE • Avowals. 8vo, original half vellum, uncut, with the dust jacket. London, 1919
FIRST EDITION. One of 1,000 copies privately printed, signed by the author.

» 815 « MOORE, GEORGE • Héloise and Abélard. 2 vols., 8vo, original half vellum, uncut, with the dust jackets. London, 1921
FIRST EDITION. One of 1,500 copies privately printed, signed by the author. Accompanying the above is *Fragments from Héloise and Abélard* by George Moore, 8vo, original wrappers, uncut, London: Privately Printed, 1921.

» 816 « MOORE, GEORGE • Memoirs of My Dead Life. 8vo, original half vellum, uncut, with the dust jacket. London [1921]
LIMITED EDITION. One of 1,030 copies, signed by the author.

» 817 « MOORE, GEORGE • Conversations in Ebury Street. 8vo, original half vellum, uncut, with the dust jacket. London, 1924
FIRST EDITION. One of 1,030 copies, signed by the author.



A fruteful/
and pleaſaunt worke of the
beſte ſtate of a publyque weale, and
of the newe yle called Utopia: written
in Latine by Syr Thomas More
knyght, and tranſlated into Englyſhe
by Raphe Robynſon Citizein and
Goldſmythe of London, at the
procurement, and earneſt re-
queſt of George Tadlowe
Citezein & Haberdaſſher
of the ſame Citie.
R S
(∴)

Imprinted at London
by Abraham Vele, dwelling in Pauls
churchyarde at the ſygne of
the Lambe. Anno.
1551.
Right
R

"Utopia"

» 818 « MORE, SIR THOMAS • A fruteful/ and pleasaunt worke of the beste state of a publyque weale, and of the newe yle called Utopia: written in Latine by Syr Thomas More knyght, and translated into Englyshe by Ralphe Robynson Citizen of Goldsmythe of London, at the procurement, and earnest request of George Tadlowe Citezein & Haberdassher of the same Citie. Small 8vo, old calf, red leather label; hinges cracked, top and foot of backstrips slightly chipped, and with a few small marginal stains. In a crimson levant morocco case.

Imprinted at London by Abraham Vele, 1551

FIRST ENGLISH EDITION of More's greatest literary effort. Since it was addressed to his learned colleagues it was written in Latin in two books. The second was composed in 1515 when he was engaged on his first embassy to the Low Countries, and the first was written in 1516 after his return. With slight scribbling and a stamp on the title-page.

[See illustration]

» 819 « [MORIER, JAMES] • Ayesha, the Maid of Kars. 3 vols., 12mo, original boards, paper labels, uncut; hinges cracked. London, 1834

FIRST EDITION.

"Parnassus on Wheels"

» 820 « MORLEY, CHRISTOPHER • AUTOGRAPH MANUSCRIPT (with the exception of five pages which are typed) of "Parnassus on Wheels," unsigned, written on 162 pp., folio. In a half red morocco slip case.

A COMPLETE AND SUPERB MANUSCRIPT of the author's first novel, paged 1 to 182. The first draft, as it does not contain the first page of text as found in the printed version [New York, 1917]. With a number of deletions and additions in the hand of the author. The typed pages are numbered 10 to 15 and bear a number of autograph corrections by Morley. With a manuscript title.

Accompanying the above is a copy of the book, 12mo, original cloth-backed boards, Garden City, 1917. First Edition. Second Issue, with the word "year" correctly printed, on p. 4, line 8.

Included with the above is a L.s. by the author, in which he writes of the present manuscript.

[See illustration]

» 821 « MORLEY, CHRISTOPHER • AUTOGRAPH MANUSCRIPT POEM of "In an Auction Room," signed "C. D. M.", about 195 words, written on one p., consisting of two stanzas, small folio. Tipped in a small folio half maroon morocco volume.

The second stanza reads:

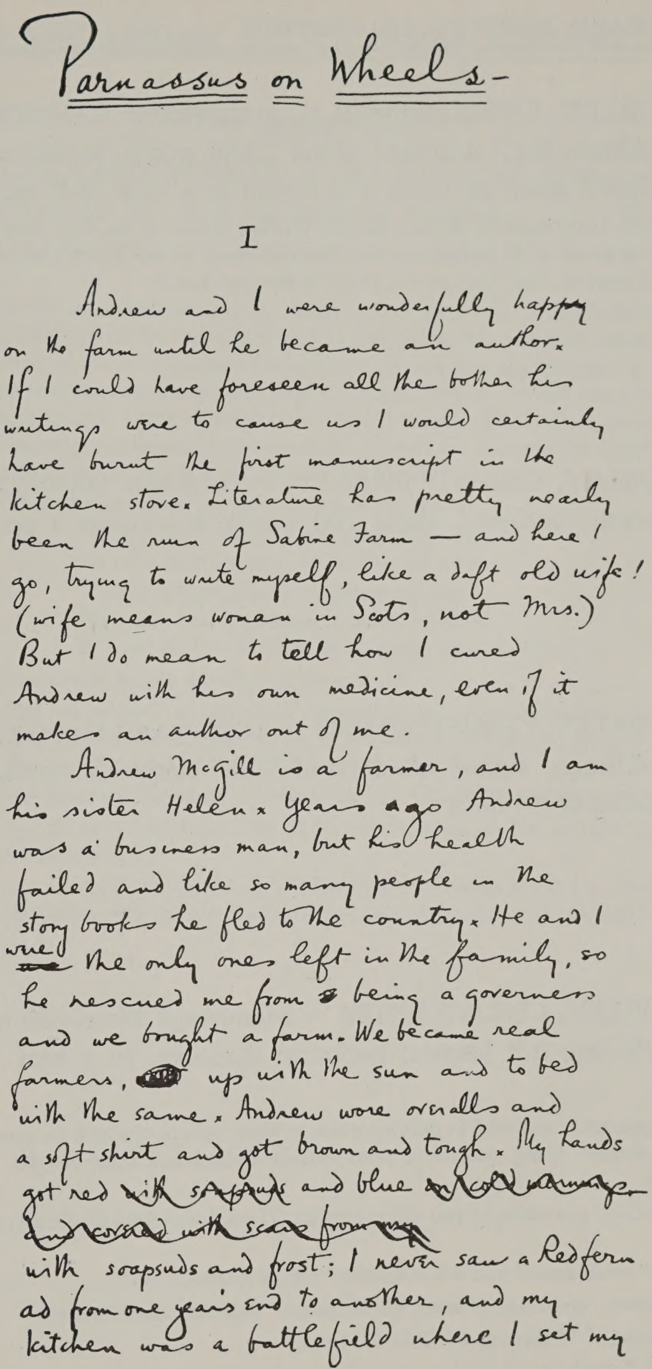
"Song that outgrew the singer! Bitter Love
That broke the proud hot heart it held in thrall—
Poor script, where still those tragic passions move—
Eight hundred bid: fair warning: the last call:
The soul of Adonais, like a star . . .
Sold, for Eight Hundred Dollars—Doctor R!"

Below the title of the poem the author has written: "(Letter of John Keats to Fanny Brawne—Anderson Galleries [H. Buxton Forman sale], March 15, 1920)."

Accompanying the above is: Manuscript poem "On a Portrait of Dr. Samuel Johnson, LL.D.," signed "C. D. M.," about 125 words, written on one p., consisting of four stanzas, 4to.

» 822 « MORLEY, CHRISTOPHER • AUTOGRAPH MANUSCRIPT. Rough drafts of poem "To an Unknown Damsel Eating Lunch at Wiener's, 1.30 P.M. April 25." 7 pp., 4to. ✣ Typewritten copy of poem as prepared for the printer, with corrections and a paragraph in his autograph. 4 pp. ✣ Printed version, excerpt from newspaper. [1919]

✦ *With a note by Mr. Newton reading: "Kit Morley sent me this original mss. with a note telling me that collectors are usually 'stuck' unless they buy original manuscripts in rough drafts like this."*



Parnassus on Wheels-

I

Andrew and I were wonderfully happy on the farm until he became an author. If I could have foreseen all the bother his writings were to cause us I would certainly have burnt the first manuscript in the kitchen stove. Literature has pretty nearly been the ruin of Sabine Farm — and here I go, trying to write myself, like a daft old wife! (wife means woman in Scots, not Mrs.) But I do mean to tell how I cured Andrew with his own medicine, even if it makes an author out of me.

Andrew McGill is a farmer, and I am his sister Helen. Years ago Andrew was a business man, but his health failed and like so many people in the story books he fled to the country. He and I were ~~we~~ the only ones left in the family, so he rescued me from ~~a~~ being a governess and we bought a farm. We became real farmers, ~~[illegible]~~ up with the sun and to bed with the same. Andrew wore overalls and a soft shirt and got brown and tough. My hands got red ~~with soapsuds~~ and blue ~~[illegible]~~ ~~and covered with scars from my~~ with soapsuds and frost; I never saw a Redfern ad from one year's end to another, and my kitchen was a battlefield where I set my

CHRISTOPHER MORLEY'S FIRST NOVEL

[Number 820]

» 823 « MORLEY, CHRISTOPHER • AUTOGRAPH MANUSCRIPT of "That One Might Almost Say," unsigned, about 2,300 words, written on 13 pp., 4to. Each sheet tipped down on paper and bound in a folio, half morocco volume.

A FINE COMPLETE MANUSCRIPT. Written for *The Literary Review of the New York Evening Post,* July 28, 1923. With a number of corrections and interlineations in the author's hand. The manuscript bears on the final sheet the date "July 14-15, 1923" in Morley's hand.

» 824 « MORLEY, CHRISTOPHER • AUTOGRAPH MANUSCRIPT of "The Golden Princess," unsigned, about 700 words, written on 4 pp., 4to.

» 825 « [MORLEY, CHRISTOPHER] • AUTOGRAPH MANUSCRIPT POEM of "All Lovely Things," signed "Andrew McGill," about 85 words, written on 1 p., 4to, consisting of 14 lines.

» 826 « MORLEY, CHRISTOPHER • Manuscript Notebook of Christopher Morley. Small 4to, full leather; backstrip defective. In a half blue morocco slip case.

This notebook apparently was used by Morley while at New College, Oxford. In it are about 35 poems in his hand, a number being quotations from British authors and other sources. Included are the following poems:

"To-Morrow We Die," consisting of two 4-line stanzas. "(Love Songs from the Greek; transl. Jane Minot Sedgwick.)"

"A Winter Idyll," consisting of four 4-line stanzas. "(Horace, Odes, I. 9.)"

"A Woman's Answer," consisting of seven 4-line stanzas. "Adelaide Anne Proctor."

"H. B. F." consisting of 15 lines, dated "Feb. 10, 1912."

"Ballad of March," consisting of 28 lines, dated "March 7, 1912 (the Isis, March 9, 1912.)"

"A Ballad of Songs Unsung," consisting of 14 lines.

Also found in this notebook are a number of rough drafts of poems, fragments of other pieces, jottings, etc., all in the same hand, mainly in pen-and-ink. None of the pieces is signed. Laid in the volume are about twelve poems in Morley's hand. In all the pieces comprise about 15,000 words.

On the front end-paper the author has written "C. D. M. January 3-1910."

"The Eighth Sin"

» 827 « MORLEY, CHRISTOPHER • The Eighth Sin. 12mo, original blue wrappers, wholly uncut. In a half red morocco slip case. Oxford, 1912

FIRST EDITION of the author's first book, and his own copy, inscribed by him on the front wrapper: "Author's Copy!"

PRESENTATION COPY TO MR. NEWTON, with an A.L.s. inscribed on verso of the half-title: "To A.E.N. with my love (April 1927) Dear Caliph—I suddenly realize seeing this pamphlet again, why it is that the author has no copy of his own primary indiscretion. He has no copy because he gave it to you. But unless there were testimony to that effect it might be supposed that you had obtained the pamphlet by sinister means. And so dear Caliph I rededicate to you this copy of a sheaf of peccadilloes which, when they were innocently committed, never dreamed of reaching a haven (or heaven) of editions and bindings such as Oak Knoll. Your very affectionate Kit Morley."

The author has inscribed the two following quotations on the half-title:

" 'They swayed about upon a rocking horse
An thought it Pegasus' Keats (Sleep & Poetry).' "

" 'He that high growth on cedars did beston
Have also lowly mushrumps leave to Grow'
R. Southwell (v. Book of Elizabethan Verse, p. 497).' "

The first quotation is written in pencil, the other in pen-and-ink.

On p. 40, Mr. Morley has crossed out the word "Great" in line 6 of the stanza "To Venus in the Ashmoleam" and has written on the margin "Grant." On the verso of the final page of text the author has jotted down a few memorandum notes. The inner side of the back wrapper displays a rough diagram of West End Avenue, Broadway, Amsterdam and Columbus Avenues in the same hand.

This is believed to be the most important copy of this work extant. A few margins are very slightly defective through careless opening.

Laid in the volume is a L.s. by B. H. Blackwell, publisher of the present work, 1 p., small 4to. Oxford, November 8, 1912. To Christopher Morley in reference to the publication of the present book.

» 828 « MORRIS, REV. F. O. • A Series of Picturesque Views of Seats of Noblemen and Gentlemen of Great Britain. With Descriptive and Historical Letterpress. *With numerous fine plates in color.* 6 vols., 4to, red morocco-backed cloth; backs slightly worn. Leeds and London, n.d.

In a Cobden-Sanderson Binding

» 829 « MORRIS, WILLIAM • Hopes and Fears for Art. Five Lectures delivered in Birmingham, London, and Nottingham, 1878-1881. 8vo, full green levant morocco, sides ornamented with a gilt tooled border of Tudor roses and leaves, background of corners and back in *pointillé,* with a rose-leaf border on inside edges, gilt and gauffered edges, by C[OBDEN]-S[ANDERSON,] 1886. In a full morocco folding case. London, 1882

FIRST EDITION. A SUPERB EXAMPLE of this celebrated craftsman's work. Laid in the volume is an A.L.s. by William Morris, 2 pp., 8vo. Hammersmith, February 1, n.y. To an unnamed correspondent: "You are quite welcome to visit my works at Merton Abbey. You will find it best to avoid Sunday: and also Saturday afternoon as the men are away at those times, so that the place loses interest . . ."

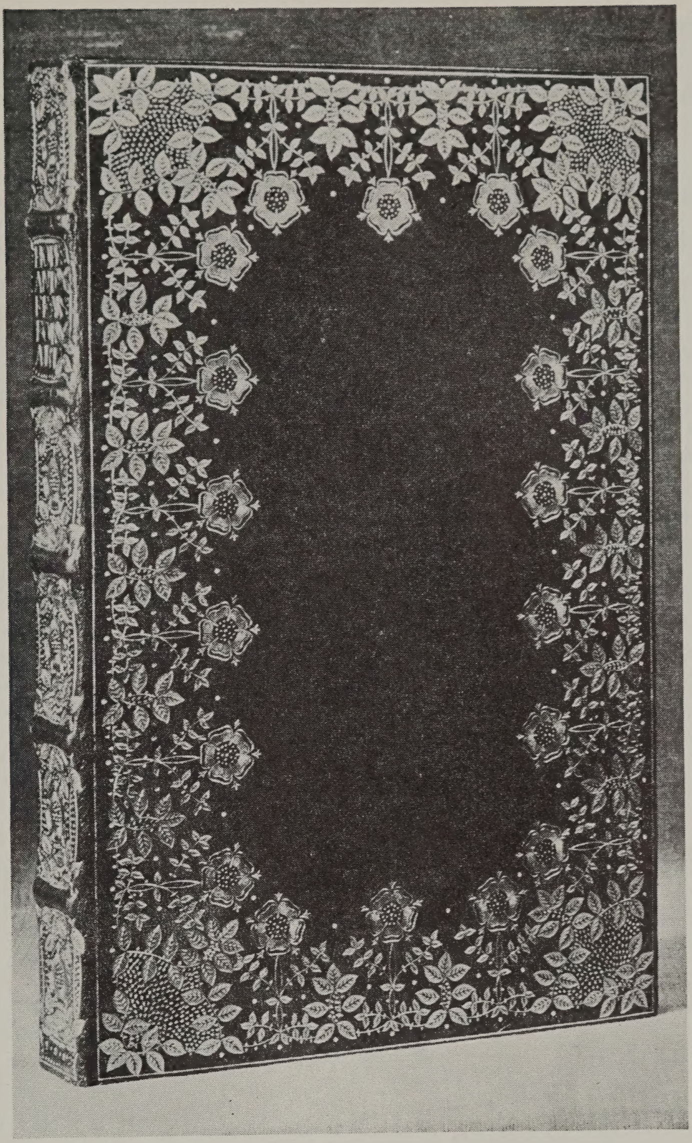
It is recorded in the Journals, vol. I, page 95. It is autographed by him on the back fly-leaf: "T. J. Cobden-Sanderson. 5 July 1888."

With the M. C. D. Borden and William F. Gable bookplates.

[See illustration]

» 830 « MORRISON, ARTHUR • Tales of Mean Streets. 12mo, original cloth, uncut; covers somewhat stained, slight foxing in text. London, 1894

FIRST EDITION. With an autograph presentation inscription by the author on the half-title. With the 32 pp. of advertisements at the end in the earliest state, dated "October 1894."



A SUPERB BINDING BY COBDEN-SANDERSON

[Number 829]

The First American Novel
One of the Most Elusive Books in American Literature
Original Sheep, with Labels

» 831 « [MORTON, SARAH W. OR WILLIAM HILL BROWN] • The Power of Sympathy: or the Triumph of Nature, Found in Truth. *Frontispiece by Samuel Hill;* very slightly foxed. 2 vols., 12mo, original sheep; hinges of one volume cracked, text somewhat foxed, as usual, tear in two leaves, fly-leaf lacking at the back of vol. I. In a half blue morocco slip case.

Printed at Boston, by Isaiah Thomas and Company, 1789

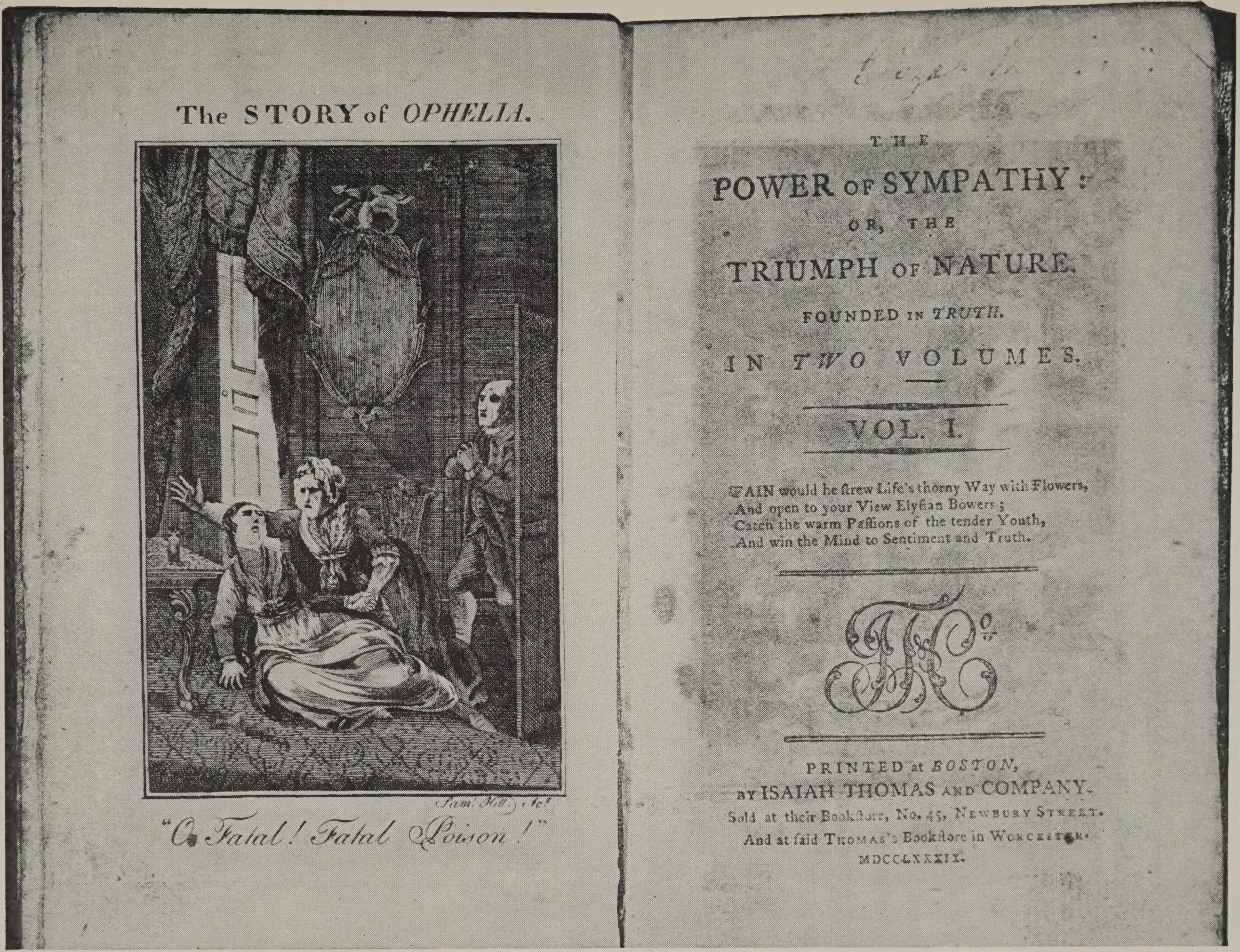
FIRST EDITION OF THE FIRST AMERICAN NOVEL. A tall copy of an excessively rare book, measuring 6⅝ by 4 inches. Notwithstanding the slight defects noted, this can be considered a fine copy of one of the most elusive works of the period, and is of the greatest rarity in any condition.

THIS, THE EARLIEST AMERICAN NOVEL, created a sensation upon its publication. An episode in the story is said to have been based upon a scandal involving Mrs. Morton's husband and her sister, and an attempt was made to suppress the book at that time. It has been attributed both to Sarah W. Morton and William Hill Brown, but the latest theory appears to be that it was written by the latter. The present volumes contain, exclusive of the end-papers, a fly-leaf at the back of vol. I (defective), and two fly-leaves at the back of vol. II. A former owner's name has been partly erased by acid from the upper blank margin of the title-pages. Accompanying the above is a reprint of the work, 2 vols. in one, square 8vo, original cloth, gilt top, uncut, with the dust jacket, Boston [1894], one of 550 copies. Also included are a periodical, two excerpts, and 4 L.s. from various sources, all in reference to the work.

[See illustration]

» 832 « MOTLEY, JOHN L. • The Rise of the Dutch Republic. A History. 3 vols., 8vo, original cloth, uncut; small cover defects, end-papers somewhat time-discolored. New York, 1856

FIRST EDITION. The end-papers are not uniform in color in this copy.



The STORY of *OPHELIA.*

"O Fatal! Fatal Poison!"

THE
POWER OF SYMPATHY:
OR, THE
TRIUMPH OF NATURE.
FOUNDED IN *TRUTH.*
IN *TWO* VOLUMES.

VOL. I.

FAIN would he ſtrew Life's thorny Way with Flowers,
And open to your View Elyſian Bowers;
Catch the warm Paſſions of the tender Youth,
And win the Mind to Sentiment and Truth.

PRINTED at *BOSTON,*
BY ISAIAH THOMAS AND COMPANY.
Sold at their Bookſtore, No. 45, NEWBURY STREET.
And at ſaid THOMAS's Bookſtore in WORCESTER.
MDCCLXXXIX.

THE FIRST AMERICAN NOVEL: NUMBER 831

» 833 « MUN, THOMAS • England's Treasure by Forraign Trade. Or, The Ballance of our Forraign Trade is The Rule of our Treasure. Small 8vo, contemporary calf; small repair at the top of the backstrip. London, 1664

FIRST EDITION. A CRISP COPY. Mun was a director of the East India Company. With the leaf of license and the two leaves of advertisements at the end.

» 834 « MUSIC • Antiphonarium proprium. Nōnullaqz quorudam sanctorū noua officia . . . , *in Latin, four-line staves in red, with square and diamond-shaped notes in black. Gothic type, rubricated text. With numerous woodcuts.* Thick folio, oak boards; leather covering almost entirely gone, several internal defects; sold as is, not subject to return. [Venetiis, 1523]

[END OF PART TWO]

⁂

Each volume listed in this catalogue
has the A. Edward Newton bookplate

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of illustration, text and typography

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THE METROPOLITAN
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